Conrad and Narrative Theory:

A Narratological Reading of

Selected Novels of

Joseph Conrad

Vali Gholami

Royal Holloway College

PhD in English

University of London

2013

DECLARATION OF AUTHORSHIP

I, Vali Gholami, hereby declare that this thesis and the work presented in it is entirely my own. Where I have consulted the work of others, this is clearly stated.

Signed: _____

Date: _____

Abstract

This thesis is a narratological reading of selected novels of Joseph Conrad from different periods of his creative career (early, middle and late). Chapter One establishes the theoretical framework of the thesis, reviewing relevant narrative theory in its pre-narratological, classical and postclassical phases. Chapter Two shows how Conrad's taking advantage of distance and focalisation makes *Almayer's Folly* a first novel which is not only an adventure novel but also a critique of European imperialism. Chapter Three examines *Lord Jim* as a self-subverting narrative by using the postmodern narratology of Patrick O'Neill and Lyotard's grand and local narratives. The authoritative "extradiegetic" narrative of the first narrator is challenged by the "homodiegetic" narrative of Marlow which in turn is challenged by a marathon of "hypodiegetic" local narratives putting any kind of established principle in flux. Chapter Four deals with the often neglected role of the "extradiegetic" narrator as the controller of the narrative discourse of *The Secret Agent* and the unifying agent in the management of diegesis, dialogue and time in this novel. Chapter Five takes advantage of James Phelan's rhetorical narratology to examine the problems of interpretation in *Under Western Eyes* as a self-conscious 'stubborn text'. With tools provided by this approach, the different texts of Conrad, the narrator and Razumov are examined. Furthermore, under the light of such a problematic text, the ethics of writing and reading are discussed. Chapter Six examines the iceberg principle in *The Rover*: it shows how the interconnection of setting, character and mind turns an apparently simple narrative into a highly complex and suggestive text.

Acknowledgements

First and foremost, I would like to express my deepest gratitude to my supervisor, Professor Robert Hampson, who patiently guided me by his vision, encouragement and advice to go through the challenging journey of completing this PhD dissertation.

I would also like to thank the English Department of Royal Holloway especially Professor Judith Hawley, head of research students, for all the support and training sessions they arranged to improve our research skills. I would also like to thank the Joseph Conrad Society (UK) with whom I discussed things Conradian during the completion of this thesis.

Last but not least, I wish to thank my parents and family who provided me with their support and inspiration from a long distance. I owe them everything and wish I could show them how much I love and appreciate them. My deepest gratitude also goes to my wife whose love, support and encouragement allowed me to finish this journey. I would like to dedicate this work to her.

CONTENTS

Introduction

Edward Said rightly said that a Conrad tale was great not only for its "representation" but also for its "presentation".[1] This sums up how Conradian criticism has evolved from the early days of the publication of *Almayer's Folly* to the present time. Though much of the earlier criticism, and even the later, is concerned with thematic studies, since the 1980s, when narratology was introduced into the English speaking world, Conrad has often been a favourite subject for narratological readings. The reason being that not only did Conrad write complex narratives, welcoming narratological analyses by their nature, he was also, as Lothe, Hawthorn and Phelan say, "the major narrative theorist".[2] These critics further maintain that Conrad is engaged with issues of narratology in two ways. Firstly, "Conrad peppers his tales with comments on their status as narratives − on their mode of delivery, the situation of the telling, the response of listeners and readers, and other issues."[3] Secondly, Conrad takes advantage of sharp disjunctions between story and narrative discourse, "disjunctions that go hand in hand with his use of innovative temporalities and plots. He often involves multiple agents in the narrative transmission. Such transmissions involve experiments with narrative frames and embedding as well as with audiences". They further argue that Conrad also "draws on the discourses of multiple levels of society that create the kind of heteroglossia that Mikhail Bakhtin regards as essential to the power of the novel as a genre." Additionally, they maintain, "Conrad deploys the conventions of multiple genres, including such broad ones as fiction and history and

such slightly narrower ones as sketch and tragedy."[4] These are important characteristics of Conradian narrative. Regarding their first point, *Under Western Eyes* is a good example. When the narrator is justifying his objectivity in rendering Razumov's story based on the diary that the character left after himself, the reader feels he is reading a treatise on narrative theory rather than fiction. Thus, for example, commenting on the diary the narrator says: "All the earlier part is in a retrospect, in a narrative form, relating to an event which took place about a year before".[5] *Lord Jim*, with its marathon of local narratives which creates a sharp contrast between its story and narrative discourse as well as its framing and multiple narrators is a good example for their second point.

However, works written prior to the advent of narratology in the 1980s are more or less concerned with thematic studies. Nonetheless, even in these studies, there are concerns with Conrad's narrative method. F. R. Leavis, for instance, who was influential in introducing Conrad into the tradition of the English novel, disapproved of the Marlow tales ("Heart of Darkness" and *Lord Jim*) maintaining that the shift of narrators from extradiegetic to the personal narration of Marlow "cheapen[s] the tone" of these works. In Leavis's view, Conrad tries "to impose on his readers and on himself, for thrilled response, 'significance' that is merely an emotional insistence on the presence of what he can't produce".[6] It is for these reasons that Leavis dismisses the Marlow tales in comparison to *The Secret Agent* and *Nostromo*, which he ranks as Conrad's best. Another early critic, Dorothy Van Ghent, by contrast, finds the narrative method of *Lord Jim* contributing to the thematics of the novel when she examines Marlow's treatment of Jim's jump from

the *Patna*. She argues that Conrad's "use of reflector within reflector, point of view within point of view, cross-chronological juxtaposition of events and impressions" shows Conrad's "extreme ethical scrupulosity" to present the truth about Jim.[7]

Most of the commentators who try to examine Conrad's fiction through a narratological analysis refer to "Heart of Darkness". Diana Knight, for instance, uses Gerard Genette's model of narratology to deal with the narrators employed in "Heart of Darkness". She rightly argues that the Genettian terminology, "extradiegetic" and "intradiegetic", is useful to specify the different narrators of the text.[8]

Another account of Joseph Conrad and narratology appears in Peter Brooks's *Reading for the Plot* (1984). Brooks combines structuralism, narratology and psychoanalysis to give his own reading of "Heart of Darkness". Brooks uses the pre-narratological terms of *fabula* and *sjuzet* which were coined by the Russian Formalists and are usually translated as story and discourse (or plot) by English narratologists.[9] However, Brooks realises that this dyad of the Russian Formalists cannot do full justice to the narrative method of "Heart of Darkness". Therefore, he includes Genette who adds narration to the dyad. Genette's term is useful for Brooks since it helps him to say that narration is "the level at which narratives sometimes dramatize the means and agency (real or fictive) of their telling".[10] This inclusion gives Brooks the tools to consider the functions narration plays in "Heart of Darkness". Brooks argues that the narrative method of the novella, employing an extradiegetic narrator who frames the intradiegetic narration of Marlow, addressed to

his narratees on the *Nellie,* makes this text a sort of detective story through which Marlow attempts to solve the mystery encompassing Kurtz's story.

Allan H. Simmons is among the first critics who brought narratological analysis to Conrad's fiction. Unlike others who applied narratological analysis to Marlow tales (especially "Heart of Darkness") since these tales had framed narratives which respond well to classical narratology, Simmons's first attempt ("Ambiguity as Meaning: The Subversion of Suspense in *Almayer's Folly*, 1989) deals with Conrad's narrative management in his first published novel. As I will discuss in Chapter Two, Simmons examines achronological plot progression and its effects on the thematics of the novel. In his second attempt, Simmons revisits *Almayer's Folly*, this time examining focalisation as a technical means by which Conrad depicts the clash between the Europeans and the natives, creating opposing viewpoints of which the non-European's is the victorious.[11]

The first published monograph wholly devoted specifically to Conrad's experimentations with narrative is Jakob Lothe's *Conrad's Narrative Method* (1989). In this systematic study of Conradian narrative, Lothe applies the then recent developments in critical theory and practice to the whole canon of Conrad's fiction. Taking advantage of narratology (especially the works of Genette and Stanzel), Lothe analyses Conrad's sophisticated narrative method, focusing on his use of devices, functions, variations, and their thematic effects or implications. The book tries to explore the relationship between Conrad's narrative method and the complex thematics produced and shaped by this method using tools outside narratology. To

achieve this, Lothe takes advantage of the theories of major post-structuralist critics such as J. Hillis Miller and the early rhetorical narratology introduced by Wayne Booth to enrich his analysis. Though this is the most comprehensive analysis of Conradian narrative to date, it has its own shortcomings: in particular Lothe's narratological analysis takes as fact the achievement-and-decline theory. Thus, he does not include any of Conrad's early and late works in his study while he devotes long chapters to *Lord Jim* and *Under Western Eyes*. Furthermore, comparing *Chance* with "Heart of Darkness", for instance, he maintains that the latter is a better work without giving detailed attention to the former. Thus Lothe argues that, unlike "Heart of Darkness", the technical complexity taken advantage of in *Chance* is far more complex than the themes developed in that text.

Immediately following Lothe's book, Jeremy Hawthorn revisited Conradian narrative in *Joseph Conrad: Narrative Technique and Ideological Commitment* (1990). In this book, Hawthorn devotes the first half of his study to a thorough analysis of *Free Indirect Discourse* in Conrad's oeuvre. His analysis of the technique begins with *Almayer's Folly* and ends with a brief look at *Chance*. By ignoring the late novels, Hawthorn, like Lothe, follows the achievement-and-decline thesis, though he gives a satisfactory account of *Almayer's Folly* and *An Outcast of the Islands* that Lothe totally ignores. Like Lothe, Hawthorn maintains that the utilisation of the technique (FID) by itself is not really important: what makes it effective in Conrad's work is that Conrad explores a moral or ideological problem with the application of the technique. In *Almayer's Folly,* for instance, the relaying of the voice of a

character such as Babalatchi through that of the extradiegetic narrator helps to develop the theme of the ineffectiveness of the white European Almayer. Accordingly, Hawthorn devotes the second half of his book to the effects the technique produces in Conrad's fiction.

Meanwhile, critics such as Aaron Fogel and Bruce Henricksen moved Conrad criticism beyond classical narratology. They explore Conrad's narrative method in the context informed by Mikhail Bakhtin's concept of "polyphony" or "heteroglossia". Aaron Fogel in *Coercion to Speak*: *Conrad's Poetics of Dialogue* (1985), as the title indicates, believes that free flowing dialogue is almost an impossibility in the novel since dialogue is always constructed by an author's design to achieve certain effects. Fogel considers Conrad's language as a coercive instrument imposing power. He maintains "to be 'human' is not to be free in dialogue, as in the Renaissance and modern 'humanism,' but to be immersed either in *polis* or an imperial tangle of politics, and therefore to be caught in multiple forms of dialogue and coercion."[12] Fogel argues that Conrad's fiction is constructed with dramatized coercive dialogues. There are many instances in Conrad's fiction which support Fogel's claim. For example, in *Lord Jim* Marlow coerces his narratees, or in *The Secret Agent,* in the first encounter between Verloc and Vladimir we have Vladimir forcing his speech on Verloc, making him act.

Bruce Henricksen, another follower of the achievement-and-decline thesis, uses Bakhtin to tackle Conradian voices in the middle period of the writer's works. Accordingly, he views Conrad's narration as "a product of a range of related

viewpoints and nomadic discourses" dealing with the social realities of his time.[13] Exploring *Under Western Eyes* through Bakhtinian theories, Henricksen discusses in particular, the problems of translation in rendering of Razumov's diary by the narrator as a result of which the reader cannot decide whose words (voice) he is reading or listening to − the narrator's, Razumov's, or the people (Haldin for instance) whose voices are recorded in Razumov's and thus in the narrator's text. Reflecting Bakhtin's theories, Henricksen maintains that in *Under Western Eyes* "every word is a shared word".[14]

Michael Greaney's *Conrad, Language, and Narrative* (2002), though not a specifically narratological study, is one of the major studies of Conradian narrative. Greaney relates Conrad's trilingualism, (English being his third language) as a characteristic element of his consciousness of language and, as a result, of his narrative. Having said this, he divides Conrad's narratives into two broad categories: oral and written. He considers the early Malay novels like *Almayer's Folly* as "writing of the voice".

Greaney then classifies the Marlow narratives as a more sophisticated form of "writing of the voice"[15] in which, by framing and multiple narrators, Conrad compares and contrasts authentic and inauthentic language in narrative situations immersed in gossip. These texts, Greaney argues, are "the products of an intricate confrontation between traditional storytelling and modernist reflexivity".[16] Greaney then finds a third category in Conrad's work in which Conrad abandons "writing of the voice" for fully written high modernist texts such as *The Secret Agent* and *Under*

Western Eyes, "the great sequence of political fiction in which Conrad's linguistic nostalgia finally yields to the rebarbative textuality of modernism."[17]

The most recent book-length study related to Conrad and narrative theory is Amar Acheraiou's *Joseph Conrad and the Reader: Questioning Modern Theories of Narrative and Readership* (2009). The first problem that the reader of this book encounters is the subtitle of the book: throughout the book, the author does not clarify what he means by "questioning modern theories of narrative". In fact, the phrasing is entirely ambiguous. Replacing modern with recent, classical or postclassical narrative theory might have clarified Acheraiou's intention. Early in his introduction, Acheraiou introduces a concept of authorship which comes as a surprise since the reader (given his title) expects to see Acheraiou's argument about the reader rather than the writer. Without reference to any postclassical developments of narrative theory (rhetorical and cognitive narratology, for instance) he seems to believe that the idea of authorship is finalised by Barthes's "Death of the Author" without even referring to Foucault's different interpretation of the concept. Acheraiou next claims to extract the concept of reader as disseminated and constructed by Conrad himself through Conrad's dialogue with ancient theorists of narrative and the practice of the eighteenth century English novelists rather than the nineteenth century French writers who influenced him in this respect. The major shortcoming of Acheraiou's book is his ignorance of recent developments in narrative theory: he deals with Barthes and Wayne Booth but ignores more recent narrative theorists such as James Phelan and David Herman.

II

As Lothe, Hawthorn and Phelan note in their introduction to *Joseph Conrad: Voice, Sequence, History, Genre* (2008), one can examine Conrad and narrative theory in three different ways: the critic can apply a variety of narrative theories to a single text of the author; the critic can attempt the analysis of several works of the author by a single narratological approach; or the critic can apply a number of narratological approaches to several works by the author.[18] In this thesis, the third approach has been adopted for a number of reasons. In addition to a narratological reading of selected texts of Joseph Conrad, this dissertation attempts to challenge the still held achievement-and-decline thesis by including the first and the last published novels of Joseph Conrad; therefore, several Conrad's works had to be studied rather than a single text. Furthermore, each work of Conrad yields itself better to one narratological approach rather than any. For instance, *The Rover* is less suitable to the application of the postmodern narrative theory than *Lord Jim* while the latter yields more to cognitive narratology than the former.

The first chapter of this thesis reviews relevant developments in narratology from the ancient times to the present. The chapter begins with Plato and Aristotle as the first theorists of literature. Then the works of preclassical narrative theorists such as E. M. Forster, Henry James and Percy Lubbock are briefly discussed. I then move on to classical narratology. The first generation of classical narratologists like

Tzvetan Todorov and early Barthes are not discussed since their concern was with a universal grammar for all narrative texts. Instead, the works of three prominent Discourse narratologists, each from a different tradition and with a special typology are introduced: Franz Stanzel from the German branch of narratology, Gerard Genette from the French, and Seymour Chatman from the Anglo-American. However, since Genette's contribution is central and his *Narrative Discourse* is perhaps the most important piece of narrative theory ever written, more space is devoted to his contribution and to later additions and amendments to his focalisation theory by later narratologists like Mieke Bal and Shlomith Rimmon-Kenan. The Chapter then deals with postclassical narratology which is further divided into two parts. The first part covers postmodern narratology in which the works of three theorists are reviewed: Andrew Gibson who is in search of a totally different postmodern narratology that breaks with the classical; Mark Currie who thinks that we can keep some tools of classical narratology while we need to enhance them with new contextual findings; and Patrick O'Neill who creates a balance with beginning with classical narratology, debunking it and then proposing a postmodern substitution for it.

In addition to postmodern narratology, there are other recent branches of narratology that kept the basic assumptions and tenets of classical narratology and yet add new contributions of their own too. One of these new developments which has its roots in Aristotle's *Poetics,* further developed by Wayne Booth and The Chicago school critics, is now practiced by James Phelan. Phelan, while keeping all the useful tools of classical narratology, adds the real author, the real reader, and the ethics of

writing and reading to the arsenal of his rhetorical narratological approach. The latest development of narratology, cognitive narratology, as practiced by David Herman, moves beyond literary texts and includes any type of narrative in terms of the process of encoding and decoding by the author and the reader. Further developed by Alan Palmer and Lisa Zunshine, this approach deals with the usually neglected role of character (fictional minds) in narratives.

Chapter Two considers *Almayer's Folly* not simply as an apprentice novel but rather as an important achievement. The chapter uses tools provided by narratology: namely distance and focalisation. Using these tools, the chapter argues that Conrad moves far beyond adventure fiction to show how the Europeans (Almayer and Lingard) are defeated by the local forces ending in the destructions and death of these European whites.

Chapter Three deals with *Lord Jim* as a self-subversive narrative by drawing on Patrick O'Neill's postmodern narratology and Lyotard's postmodern concepts of grand and local narratives. Seen under this light, the controversy over whether the novel is an organic whole or not is not the central issue in evaluating *Lord Jim*. By examining framing, multiple narrators and grand and local narratives, this chapter will argue that the novel works through the juxtaposition of different points of view without the final dominance of any of them. Since the novel is open-ended, it is the reader who works out his/her own ending for the novel.

Chapter Four deals with the role of the narrator of *The Secret Agent* which is usually taken for granted. Taking advantage of Marie-Laure Ryan's theory of full narrators, I will argue that the extradiegetic narrator of the novel is in full control of the diegesis, dialogue and time in the novel. I then use Paul Ricoeur's theories about time and narrative to argue that *The Secret Agent* is a novel "about time". I will argue that Conrad's novel is more concerned with time than the three typical modernist texts that Ricoeur deals with.

Chapter Five deals with the 'stubborn text' of *Under Western Eyes* by drawing on James Phelan's rhetorical narratology. The approach is used to compare, contrast, and analyse the different texts of the novel, namely Conrad's, the teacher of languages', Razumov's, and the reader's. The ethics of writing on behalf of the real author and the real reader are also considered.

Finally, Chapter Six deals with *The Rover* by drawing on cognitive narratology. Seen through this approach, the novel goes far beyond the position given to it by the achievement-and-decline supporters. I argue that Conrad intentionally uses a flexible heterodiegetic narrator to compose a text which has superficially the structure of a straightforward adventure narrative, while there is an undercurrent narrative act when we manage to see the close connection of the setting, plot and characterisation of the novel through which the traumatised fictional minds of the novel interact in a remote place (Escampobar Farm) while affected by the revolution and its aftermath. This creates a narrative similar to an iceberg: the straightforward

narrative method of the novel, and the default adventure fiction only show the tip of the iceberg whereas many other things are taking place underneath.

Notes

[1] .Edward W. Said, *The World, The Text, and the Critic* (Harvard University Press: Cambridge, 1983), p. 90.

[2] . *Joseph Conrad: Voice, Sequence, History, Genre*. Eds. Jakob Lothe, Jeremy Hawthorn, and James Phelan (Columbus: Ohio State University Press, 2008), p. 2.

[3] . Ibid., p. 2.

[4] . Ibid., p. 2.

[5] . Joseph Conrad, *Under Western Eyes*, Ed. Jeremy Hawthorn (Oxford: Oxford University Press, 2003), p 3.

[6] . F. R. Leavis, *The Great Tradition: George Eliot, Henry James, Joseph Conrad* (London: Chatto & Windus, 1942), p. 180.

[7] .Dorothy Van Ghent, *The English Novel: Form and Function* (New York: Rinehart, 1953), p. 237.

[8] . Diana Knight, "Joseph Conrad, *Heart of Darkness*", in Douglas Tallack, Ed., *Literary Theory at Work: Three Texts* (Totowa, New Jersey: Barnes & Noble, 1987), pp. 9-28.

[9] . The French equivalents of these terms are *histoire* and *récit*.

[10] .Peter Brooks, *Reading for the Plot: Design and Intention in Narrative* (Cambridge, Mass.: Harvard University Press, 1992), p. 328.

[11] . Allan H. Simmons, '"Conflicting Impulses': Focalization and the Presentation of Culture in *Almayer's Folly"*, *Conradiana* 29 (3): 163-172.

[12] . Aaron Fogel, *Coercion to Speak: Conrad's Poetics of Dialogue* (Cambridge, Mass.: Harvard University Press, 1985), p. 232.

[13] . Bruce Henricksen, *Nomadic Voices*, *Conrad and the Subject of Narrative* (Urbana: University of Illinois Press, 1992), p. 17.

[14] . Ibid., p. 138.

[15] . Michael Greaney, *Conrad, Language, and Narrative* (Cambridge: Cambridge University Press, 2002), p. 3. Greaney is inspired by Derrida's critique of Phonocentrism in coining this phrase concerning Conrad's narrative technique in this period of his career.

[16] . Ibid., p. 6.

[17] .Ibid., p. 6.

[18] . *Voice, Sequence, History, Genre*, p. 1.

Chapter One

Narrative Theory

I. Pre-classical Narratology

The story of narratology[1] is, in fact, a very indefinite narrative regarding its beginning. It is as mysterious as the story of creation concerning its inception. It is like the story of the egg and the chicken: it cannot be decided whether it was the egg which existed first or the chicken. Even if we believe that it was the story which was created first, something which common sense and the oral tradition support, we cannot deny that the creators of stories in the oral tradition had theories in their minds prior to composing their stories. When and where it was theorised for the first time is a matter of speculation and most probably will never be resolved for certain since reliable evidence seems not to be available. Most probably the theory just formed in the mind of the story tellers once these gifted human beings ventured to invent the first narratives, no matter how simple or complex they were. Furthermore, it is an open-ended story as well. Therefore, we have had different stages in its development so far, and there is no death for narrative theory as it has proliferated into different branches with the new findings and theories across various disciplines in the humanities.

Since there is no evidence to show the work of these early theorisers, narrative theorists, like most other theorists, refer back to ancient Greece. The first extant document which has a cursory reference to narrative theory is offered by Plato. In Book III of *The Republic,* Plato introduces the terms mimesis and diegesis. By mimesis he means that the narrative is directly enacted in front of the audience without the intervention of a narrator whereas in diegesis there is a mediator who stands between the narrative and the audience to narrate. However, Aristotle goes deeper into the issue as he devotes a considerable portion of his *Poetics* to this subject. His definition of tragedy (which might be easily replaced by narrative) makes some important contributions to narrative theory which have been subject of speculation from ancient times to the present day. When Aristotle defines poetry,[2] of which tragedy is a subcategory, he maintains that "tragedy is an imitation of an action that is complete and whole and that has some magnitude, since it is possible for there to be a whole with no magnitude".[3] By this, Aristotle refers to the plot of a tragedy which must have a beginning, middle and an end composing an organic unity: the beginning must set the scene and should not be a follow-up of anything. It must initiate the conflict between the protagonist and the forces against him; this independent beginning must naturally develop into a middle which contains the conflict between the tragic hero and his opposing forces to move forward heightening the conflict to lead to a climax; after the climax the events should be arranged in such a way so that we have a resolution in the end. For instance, the Assistant Commissioner claims that we are mainly concerned with a "domestic drama" in *The Secret Agent*, we can observe such a line of development in the plot progression of

the narrative. For the beginning, we might consider Verloc's leaving home when summoned by a foreign Embassy to go for a mission which sets the beginning into motion. However, Vladimir's initial inciting action changes the direction of the protagonist's life when he decides to employ his brother in law to bomb the Greenwich Observatory. The operation, however, is unsuccessful, and the brother in law is torn into pieces rather than the Observatory. This turns his wife into his antagonist, and she consequently murders him in the climax of the narrative. Furthermore, the appearance of Ossipon in the aftermath of Verloc's murder leads to Winnie's committing suicide which resolves the narrative's resolution neatly.

Aristotle seems to be the first narrative theorist to prioritise the events of a plot over its characters (or existents): he maintains that "[t]he story…is the source and is like the soul of the tragedy, and states of character rank second".[4] He then gives a musical example maintaining that, like a musical instrument which has a central role, heard louder and more prominent, tragedy must have a central character or a protagonist for the audience to sympathise with to follow the story. Furthermore, the events of the plot not only happen in a sequence but also should be connected by causality. Observing these, Aristotle maintains that plot must have "necessity" and "probability".[5] However, a plot with these characteristics must further be unified or materialised by the presence of a protagonist.

Plato and Aristotle's concern was with drama and epic because these were the major genres of their times. Theorists became concerned with fiction and the theory of novel, when the novel replaced the aforementioned genres as the dominant literary form, until the advent of narratology which moves beyond the theory of novel to

make narrative the subject of its theorising and analysis. One of these theorists of the novel was E. M. Forster. Forster made a major contribution to the field concerning the "existents" of the novel: events and characters. Forster made a basic distinction between story and plot with his famous example: "[t]he king died and then the queen died is a story; the king dies and then the queen died of grief is a plot".[6] Forster further argues that story only satisfies our curiosity as to the sequence of incidents that lead up towards an end. Whereas plot, which is governed by *causality*, needs our intelligence and memory not only to be waiting for "and then," but also to answer the question *why* things happened the way they did. He concludes that the reader needs intelligence and memory to connect the upcoming incidents with the previous ones to answer the question "why?".

The second major contribution that Forster made towards narrative theory was his coinage of the terms "flat" and "round" characters. He maintains:

> We may divide characters into flat and round. Flat characters were called "humours" in the seventeenth century, and are sometimes called types, and sometimes caricatures. In their purest form, they are constructed round a single idea or quality: when there is more than one factor in them, we get the beginning of the curve towards the round.[7]

A prominent forward step towards the development of narrative theory was taken by Henry James. James initiated what was later theorised as the dramatic novel with its preference for "showing" over "telling."[8] Inspired by James's novelistic practice as well as his theory of fiction mostly presented in his prefaces to his novels, Percy Lubbock takes the distinction between dramatic and non-dramatic novel further by changing the terms, which were more or less used as descriptive terms by Henry

James, into evaluative terms. Lubbock reveals his favour for 'showing' by reference to James's *The Awkward Age* of which he writes: "It is clearly dramatic" in that it is concerned with "action essentially, not the picture of a character or a state of mind". He further adds that "the story proceeds in the open, point by point; from one scene to another it shows its curve and resolves the situation… The theme of the book being what it is, an action merely, and an action strictly limited in its scope, it requires no narrator".[9]

However, this evaluative understanding of the terms 'showing' vs. 'telling,' popularised by Lubbock was later rightly challenged by Wayne Booth in his *Rhetoric of Fiction* (1960). Booth rejected the evaluative distinction by observing that each of these methods serves a different artistic purpose with no superiority either for the former or the latter. Booth maintained that each manner of presentation has its own particular strengths and weaknesses, depending on when and where it is taken advantage of. Later, Gerard Genette in his *Narrative Discourse* denied the existence of such a dichotomy by asserting that there is no hierarchy in the domain of fiction since there is really no 'showing' in narrative presentation for narrative is by nature always a kind of 'telling' with the presence of a narrator who relates the narrative. Therefore, according to Genette, showing is an illusion.[10]

II. Classical Narratology

The literary theorist credited with the coinage of the term narratology for the first time is Tzvetan Todorov who used it in his book *The Grammar of Decameron* in 1969.[11] However, he simply defines the term as "the science of narrative."[12] Writing at the heyday of Structuralism, of which narratology can be viewed as a sub-category, Todorov and others were thinking of producing a set of rules by which all types of narrative could be classified. They were here following the Saussurean binary opposition of Langue and Parole, the former referring to the abstract system called language and the latter to the real utterances produced by human beings. Likewise, these narratologists believed that if they could set some general rules for narrative as an abstract system, they could then classify all the real examples of produced narratives like novel, biography, romance, anecdote, etc. These narratologists (including theorists like Todorov, early Barthes and Greimas) were the first generation of the classical narratologists – a group whose work was mainly story-oriented. However, as time passed, the validity of such a system was put into serious doubt, leading to a second generation of classical narratology. These narratologists, including Stanzel, Genette and Chatman, are discourse-oriented theorists who do not offer general rules for all narratives, but introduce their own typologies which are explained and exemplified by specific examples.

Franz Stanzel

Franz Stanzel's narrative theory is the opposite of that of Gerard Genette, or perhaps it is better to say its complementary. While Genette applies his narrative theory to a single modernist text to show that his theoretical arguments are quite practical even when they are applied to the multivolume high modernist text Marcel Proust's *Remembrance of Things Past*, Stanzel applies his theory to a range of texts varying from the ancient to the modernist. This, however, is possible because his method is quite different from that of Genette.

Franz Stanzel's typology, unlike that of Genette which metaphorically takes advantage of the different aspects of the verb, is a morphological model which is based on the ancient broad generic division of literature as composed of lyric, drama and epic. [13] This model considers lyric as the subjective expression of the "I" figure in the poem. For drama the dramatis personae are on the stage directly communicating to the audience. But in epic there is a major difference in that there is a story which is told and this telling is done by a narrator. Stanzel calls this standing between the story and its reader mediacy and considers it as a crucial characteristic of narrative.[14] He offers a very simple definition when he maintains that "[w]henever a piece of news is conveyed, whenever something is reported, there is a mediator − the voice of a narrator is audible. I term this phenomenon 'mediacy'".[15] Stanzel believes that it is not a coincidence that mediacy is only minimally observed by popular fiction writers whereas "the authors of epoch-making works of narrative literature like *Don Quixote*, *Tristram Shandy*, *Madame Bovary*, *Ulysses* and so on, devoted a good

portion of their innovative abilities especially to the rendering of the narrative process of the novel" (6). Stanzel considers *Tristram Shandy* and *Ulysses* as the most conscious novels of mediacy and believes that all other works of fiction stand between the poles of either those consciously oriented towards mediacy or the works of popular fiction less concerned with mediacy. As I will show later, Joseph Conrad was seriously concerned with such a matter as he experimented with different types of mediacy during his career. He clearly stands near the mediacy-conscious pole of Sterne and Joyce

Stanzel further maintains that mediacy is not a simple employment of a personalised narrator to tell the story to the readers in a straightforward manner. To show this, he refers to the modern novel in which we might have many instances of stream of consciousness or interior monologue. Furthermore, there are instances in narrative presentation in which the narrator narrates but his narration is coloured by the perspective of one of the characters in the story (focalisation). Stanzel's typology is based on the division made by mode, person and perspective. These concepts can further be broken up into subcategories. For instance, we can talk about either the narrator or the reflector mode under the category of mode. Similarly, when dealing with the concept of person, we can consider first person or third person narrative situations, and when focusing on perspective, we can discuss either internal or external perspective. Having made these distinctions, Stanzel introduces three major narrative situations: the "first-person" narrative situation; the "authorial" narrative situation; and the "figurative" narrative situation.

In the "first-person" narrative situation a character in the diegesis[16] is assigned the

function of the narrator. This narrator could be either a *narrating self* in which he/she may refer to something happening in the past that he/she is looking at when he/she is older and wiser and looks at the incident critically. One of the best examples in this regard is Marlow in 'Heart of Darkness' in which he is telling some friends on the Thames estuary about his experiences in Africa. The other form of first-person narrative situation is when the first-person narrator is the *experiencing self*. In this narrative situation, which is mostly used in modernist fiction, the narrator is telling what he is experiencing at the time of narration. This narrative situation can also take the form of a non-participant minor character who does not take part in the diegesis but still is a character in the story and appears on that narrative level. The first narrator of 'Heart of Darkness' has such a role.

The second narrative situation that Stanzel defines is "the authorial narrative situation" in which the "narrator's world exists on a different level of being from that of the characters". Here "the process of transmission originates from an external perspective" (5). Stanzel believes that these two narrative situations stand as a continuum, at the far right and the far left of a drawn line. Comparing the authorial narrative situation with the first-person narrative situation, Stanzel maintains that "at one end we find a narrator who belongs entirely to the characters' world (first-person narrative situation) and at the other end a narrator whose world is distinct from that of the characters (authorial narrative situation)".[17] This narrative situation then is distinguished by what Stanzel calls perspective which is either internal, when a character within the diegesis takes up the narration, or external when the narrator agent is outside and above the world of the diegesis. As perspective is itself a very

controversial concept, Stanzel, however, succinctly defines it as the way that the reader "perceives the fictional reality" (49). Therefore, in the authorial narrative situation we are concerned with a narrator who can be defined as "he/she" or even "it" rather than "I". Nonetheless, this is not the distinguishing feature of a narrative situation. What is important is "the identity or non-identity of the realms of existence to which the narrator and the characters belong" (49). For instance, *The Secret Agent* and *Under Western Eyes* have a lot of similarities. In both of them we have the centrality of espionage, betrayal, ineffective revolutionaries, etc. However, seen under the lens of Stanzel's concept of perspective, what differentiates the two novels is the way they are narrated with external and internal perspectives respectively. In *The Secret Agent*, we are dealing with a narrator who is outside and above the story world, in control of the narrative and freely moving from one consciousness to another; we can never question his reliability; he relays the thoughts and speeches of the characters in his own; he manages the narrative time shifting between the present of his narrative and instances of the past life of the characters. All these narrative freedoms, however, allow him to develop a heavily ironic attitude in the novel. On the other hand, in *Under Western Eyes*, we are concerned with a narrator who exists on the same narrative level as the other characters of the novel. His claims of objectivity and being bereft of imagination are never accepted by the reader. Instead we become suspicious of him as he is a rival for Razumov, and has the upper hand in having access to the latter's diary from which he quotes selectively for his own purposes. Therefore, it is the narrative perspective which guides us as readers to doubt the authenticity of this narrator as a reliable source of information and a neutral

judge, whereas we never question the authority of the narrator of *The Secret Agent*.

The concept of the authorial narrative situation, however, has very rarely been accepted and used by later narratologists. One reason for the unpopularity of the concept is that the reader may identify it with the real author of the text blurring the boundaries between the real author, the implied author and the narrator. Commenting on the inappropriateness of the 'authorial narrative situation' and 'external perspective', Monika Fludernik maintains:

> Both the term and the concept have even led some critics to discern in them a touch of authoritarianism in the politico-ideological sense. The concept of the authorial narrative situation enables Stanzel to describe the kind of narrative which features a more or less prominent narrator persona, someone who enjoys the narratee's trust and who tells about a fictional world that s/he does not belong to, one which s/he – in a certain sense – stands aloof from. Such a narrator often assumes the role of an historian or a chronicler. S/he floats above things, as it were, and looks down on them knowledgeably.[18]

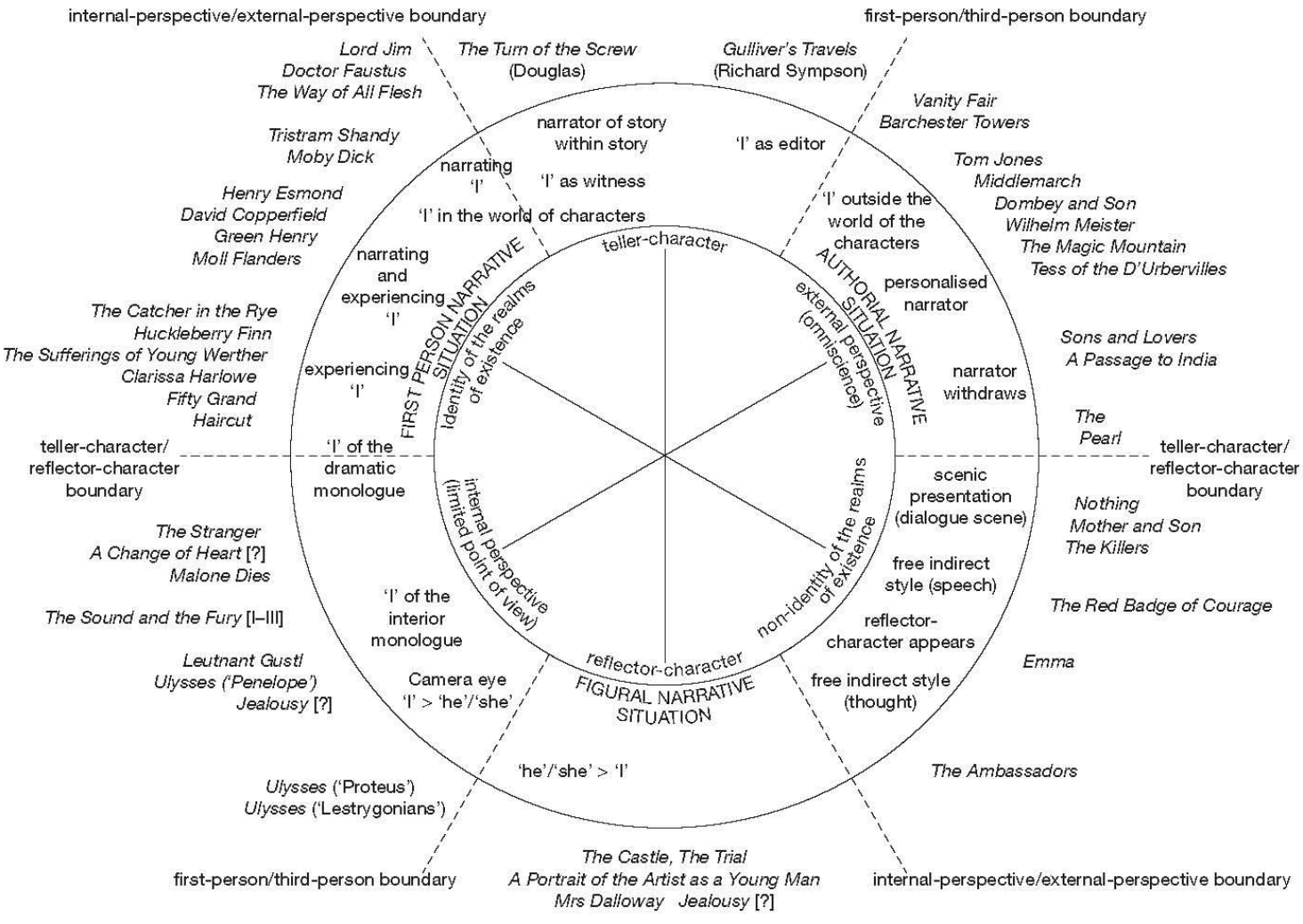
Stanzel bases the "figural" narrative situation on his concept of "mode". This classification, then, is based on the degree of visibility of the teller where the teller is an external third-person narrator moving towards the zero degree of visibility as the inner circle of "the typological circle" (see p. 32) shows. In this narrative situation, we are concerned with an internal perspective, but instead of having a teller-character we have a 'reflector'-character: that is we have "a character in the novel who thinks, feels and perceives, but does not speak to the reader like a narrator" (5). There is apparently no narrator involved as the narrator seems to have disappeared, letting the

events unfold through a reflector. Stanzel himself defines this narrative situation by a reflector rather than a teller as follows:

> The reader looks at the other characters of the narrative through the eyes of this reflector-character. Since nobody 'narrates' in this case, the presentation seems to be direct. Thus the distinguishing characteristic of the figural narrative situation is that the illusion of immediacy is superimposed over mediacy. (5)

To clarify his narrative situations, Stanzel draws the following typological circle on page 32 which he specifies as "The Typological Circle".[19] This diagram shows that his typology is a valid and organised system as he can summarise it in a one-page diagram like this. However, there are important issues in narrative theory that Stanzel's model does not deal with or confuses.

Stanzel's narrative typology is valid in two senses. Firstly, if we look at the periphery of the outer circle, we can see the historical development of the novel from its rise to its modernist status as dominated by authorial and first-person narrators which gradually fade away, and give in to "figural" narration. Secondly, the three dominant narrative situations, each roughly covering one third of the circle, morph into one another as shown on the circle. This is much better than presenting a flat and artificial clear-cut formulation which will not cover what we really have in the genre of fiction. In addition, Stanzel's claim that his typology is consummate, and covers all the existing fictional works published to the date of his study, is supported by the many examples given with his typology.



THE TYPOLOGICAL CIRCLE

Nonetheless, compared with Genette's typology, Stanzel stops short of two major areas of narrative theory: the first of these is the concept of plot (involving both the presentation of events and the management of time); the second is the confusion between teller and reflector or what Genette more precisely designates as two separate issues of narration and focalisation.

Gerard Genette

In his foreword to Gerard Genette's *Narrative Discourse*, Jonathan Culler rightly praises him for his systematic analysis of narrative, using an auto-mechanical metaphor for the explication of Genette's approach. He maintains that when the auto-technician wants to describe the working of a car he has technical terms at his disposal to be clear, exact and practical, but, before Genette's work, there was not such a toolbox for the student of fiction. The problem existed because "The basic concepts have been developed in an ad hoc piecemeal fashion, and paradoxically, though they are supposed to identify all the various elements and possible techniques of the novel, they have not been put together in a systematic way".[20] Culler implies that Genette's book is very similar to the auto-mechanic's manual, guiding the student of fiction to be clear in analysing literature when he is equipped with the technical terms that Genette and others have provided him with. He is approving of Genette's scientific clarity concerning such coinages as homodiegetic, heterodiegetic,

analepsis, prolepsis, etc. This is, after all, what classical narratologists like Genette were trying to create: a poetics of fiction.

. Genette himself is flamboyantly paradoxical in his own introduction to the book. He claims that the book is a study of Proust's *Remembrance of Things Past* but gives it the general title of *Narrative Discourse.* In fact, one can read it as a study of Proust because he repeatedly refers to the novel and draws on it for examples to clarify his points, but, at the same time, the book is an original instance of theorizing about narrative. Though it frequently wavers between these two poles, one cannot condemn the book of achieving neither of its goals. In fact, it is a remarkable instance of evaluation and theorizing: that is, of both criticism and poetics. Although *Narrative Discourse* is generally considered as an endeavour for the establishing of a poetics of fiction building on pre-narratological theorists like Propp and Booth alongside other classical theorists like Todorov and Barthes, for Genette, the work is twofold for he never prefers poetics to interpretation or vice versa. This duality is alluded to by Marie-Laure Ryan when she writes: "from its very beginning narratology has been affected by a case of split personality: is it art or science, literary criticism or discourse analysis, interpretation or description?"[21] Of course, there is no such negative sense in Genette's case as the two topics are complementary for him.

Genette's model for his study is linguistics. He asserts that even a complex and extended narrative like Proust's *Remembrance of Things Past* is a linguistic production composed of several events. The novel can be reduced to "*Marcel becomes a writer*" (30). In fact, the multi-volume novel is an amplification of this one sentence. To analyse how such a long novel can be the amplification of a single

sentence, Genette organises his book under three main headings: tense, mood and voice. Tense itself is separately divided into order, duration and frequency. Aware of the significance of time in narrative, Genette begins his study with the relationship between narrative and discourse and the role time plays for the comparison by quoting from Christian Metz: "Narrative is a … doubly temporal sequence …: there is the time of the thing told and the time of the narrative".[22] From the very beginning, he deals with the problem we are concerned with when we want to differentiate between narrative and discourse: while it is possible to specify narrative time, doing the same concerning discourse is troublesome. The only yardstick available for this is the reading time, and this varies with different readers. Therefore, he calls the time for reading discourse pseudo-time.

To deal with time analytically, Genette employs three categories of order, duration and frequency. The whole topic of order provides an answer to the question "when?" By order, Genette means the temporal order of events in the story in relation to the order in which they are presented in the text. We should keep in mind that the order specified to the story is just an abstraction we conceive of after reading the text. However, in detailed and complex narratives like novels, the order of the events and incidents is different in narrative discourse and narrative.[23] To show the irregularities of time in the text as compared to the chronological order of events in the story, Genette coins the word "anachrony". Referring to a number of canonical narratives from the ancient times to the present, he argues that in western tradition "begin at the beginning" and chronological movement to the end was never observed in the real practice of writing. To deal with these anachronies, he then coins the terms

"analepsis" and "prolepsis" that are roughly the equals of what the Anglo-American theorists have called flashback and flashforward. However, as Seymour Chatman identifies, Genette's terms are preferable because the previous ones have visual qualities more appropriate to the cinema. As he observes: "Flashbacks and –forwards are only media specific instances of larger classes of analepsis and prolepsis".[24]

However, there is a further point to be clarified before embarking on Genette's classification and that is to specify the main narrative or what Genette calls "first narrative".[25] It is only with respect to this point that we can talk about analepsis and prolepsis. Analepsis, then, is the narration of a narrative event at a point in the text where later events have already been related. Genette then differentiates these main kinds of analepsis.

1. External Analepsis: the time of the analepsis is antecedent and outside of the time of the first narrative. If we consider the narrative of the anonymous narrator in Conrad's "Heart of Darkness*"* as its first narrative, Marlow's narrative is an instance of external analepsis. On the other hand, even inside Marlow's narrative, the Roman occupation of England is itself external analepsis.

2. Internal Analepsis: The narration goes to an earlier point in the story but this point is inside the first narrative. A well-known example frequently quoted by narrative theorists and Genette himself is presented by Flaubert in his *Madame Bovary*. This analepsis occurs when Flaubert relates Emma Bovary's years in the convent which are posterior to the beginning of the first narrative which commences with Charles's childhood in a new school.

3. Mixed Analepsis: This occurs when the narrative deals with an event happening before the starting of the first narrative but later extends to or goes beyond the first narrative.

Prolepsis is the other part of the dichotomy of anachrony that Genette introduces. It can roughly be defined as "telling the future before its time".[26] Genette believes that, in comparison to analepsis, the frequency of prolepsis is much lower in western literature. Like analepsis, it can exist in any of the three forms: external, internal or mixed. Identifying prolepsis is quite different from analepsis, because it refers to something that has not yet come. Therefore, prolepses are not usually identified in the first reading, but the second or further readings may reveal them. For instance, in the opening of William Faulkner's *As I Lay Dying*, the first chapter, narrated by Darl, is permeated with his obsession with his brother Jewel that appears confusing to the reader. Nevertheless, it is only with traversing the novel, or coming to its end, that we fully understand Darl's obsession with Jewel and their antagonism as a prolepsis in the novel. Or, in the beginning of *The Secret Agent*, Verloc is introduced as a shopkeeper but he is then called the "protector of society" which seems odd at this point on a first-reading of the novel. However, once the reader knows that Verloc is a police informer, it can be considered as an instance of prolepsis.[27]

The second topic that Genette deals with concerning the time of story and text is duration. By duration he means the pace or rhythm of the text in comparison with that of the story. From the very beginning, he reminds the reader of the difficulty of measuring the duration of the text. As mentioned earlier, there is no yardstick for

calculating the duration of a text except the time of its reading and this time varies with one reader to another. There is nothing comparable to the definite time of watching a film or listening to a symphony when reading a text. Even in a scene that seems quite dramatic, we cannot consider the "isochrony" of what was uttered by a person and its representation in the language that tries to represent it. What we have in the text is the reproduction of the narrative: it "does not restore the speed with which those words were pronounced or the possible dead spaces in the conversation".[28] To solve this problem, Genette proposes the comparison of the spatial dimension of the text with the temporal dimension of the story. This means that we can measure the amount of text (words, lines and pages) allocated to a particular relative time (minutes, hours, days and years) in the narrative.

Genette's solution for this measurement, in Rimmon-Kenan's words, is to consider "the constancy of pace, rather than the adequation of story and text, as the norm against which to examine degrees of duration" (52). To do this, Genette uses the metaphor of a pendulum whose movement is not compared with the amount of time passing but with the steadiness of its speed and its autonomy. Thus, if there were a theoretical equality of story and text, what Genette calls "isochrony" or "degree zero", there would be a narrative with unchanging speed with no acceleration or deceleration "where the relationship duration-of –story/ length-of-narrative would remain always steady" (88). However, Genette firmly asserts that such a narrative will not exist except as a laboratory experiment. One can imagine a text without anachronies but one without any variation of speed or change of rhythm is hardly conceivable.

Having established a basis for comparison, Genette then introduces four variations for the measurement of the narrative discourse, all concerned with the increase or decrease of the speed in the text in comparison with the story. The one with the highest speed is *ellipsis.* These can be either explicit or implicit. Here the text time is zero and the story time may consist of hours, days, months or years. The opposite of this is *descriptive pause* in which text time can theoretically be infinite while that of the story is zero. Between these, theoretically, we can have innumerable variations of pace but conventionally two variants are distinguished: *summary* and *scene*. In summary, the account specified to the event is rather short, and we have the acceleration of the pace so that text time is always less than story time. The final category is scene which is conventionally considered to have the same time for the story and the text.

The last term to be discussed, concerning time and narrative is "frequency". Genette claims that this has not been discussed by anyone before him and it is totally his own contribution. It refers to how many times an event happens in the story and how many times it is repeated in the text. Hence, frequency is related to repetition and its different variations in literary texts. Events can be narrated in the form of any of the following: singulative, repetitive or iterative. In *singulative narration*, what has happened once is told once in the text. This is the most common type of frequency. There is also another type of frequency which is generally considered to be a variation of this: telling several times what has happened several times.

In *repetitive narration*, what has happened once in the story is repeated several times in the text. One of the best examples of this happens in *Lord Jim*. Jim's

abandonment of the *Patna* happens once but it is referred to time and again in the narrative whether it is by Marlow, Captain Brierly, The French Lieutenant, or random people. In fact, it is the frequent reference to this incident that makes Jim leave job after job to settle finally in Patusan to avoid further exposure to the incident. However, even though he leads the different life of a mythical hero, which is far from the life of the coward who jumped from a ship full of passengers, the indirect reference to this incident by Gentleman Brown brings back the *Patna* incident to ruin Jim's life in the end. This is a characteristic feature of the modern novel: the treatment of an incident overshadows the incident itself as the process of treatment takes the central role rather than the incident itself. Similar to the case in *Lord Jim*, William Faulkner in *The Sound and The Fury* tells the story of Caddy's affair with Dalton Ames in the three first-person narratives of her brothers and the last third-person narrative of Dilsey.

Genette dedicates the two oncoming chapters of his study to mood and voice respectively. In the beginning of his discussion of mood he asserts that the study of mood may seem irrelevant "since the function of narrative is not to give an order, express a wish, state a condition, etc., but to tell a story and therefore to 'report' facts (real or fictive), its one mood, or, at least its characteristic mood, strictly speaking can only be the indicative" (161). He is using the term mood metaphorically in order to pay close attention to the various forms that the indicative mood can take. In the sphere of this mood, one is free to tell more or less or tell it according to one point of view or another. Narrative representation or narrative information can be presented in different degrees. The narrative can give the reader more or fewer details, and in a

more or less direct way. As a result, it can take a greater or lesser distance from what it tells. Then he develops mood into smaller categories of distance and perspective through which narrative information is regulated. He takes advantage of a visual metaphor to explain the two. When looking at a picture there are two factors which are directly involved in one's view of it: one is the distance separating the person from the picture (far or near), and the other the angle of vision from which the viewer looks at the picture. The closer the viewer is to the picture, the more precise his view; the less obstructed the viewer's vantage point on the picture, the broader the view.

Genette begins his study of distance by drawing on Plato and his concept of mimesis. Then he moves forward to the Anglo-American tradition of "showing versus telling" and the claimed superiority of the former (according to Percy Lubbock). Genette concurs with Plato and Booth that the so called superiority is false because in narrative there is no absolute showing or mimesis but only representation with degrees of distance: "No narrative can 'show' or 'imitate' the story it tells. All it can do is tell it in a manner which is detailed, precise, 'alive,' and in that way give more or less the illusion of mimesis…narration, oral or written, is a fact of language, and language signifies without imitation" (164). Thus, Genette rejects Aristotle's concept of imitation ("Tragedy is imitation of an action".) and Lubbock's preference for "showing" over "telling".

In the second part of the fourth chapter of his study, Gerard Genette tries to deal with the much discussed critical term 'point of view' and to problematise its validity. He maintains that the term "has been most frequently studied since the end of the nineteenth century, with indisputable critical results" (186). What he is

criticising is the lack of precision when the term is applied, since it mixes the two separate categories of voice and focalisation: the question of '*who speaks?*' and the quite different one of '*who sees?*' He then offers the new term focalisation as a replacement for perspective, and leaves voice to be discussed in his next chapter. Rimmon-Kenan supports Genette's separation of the two distinct categories of voice and focalisation when she maintains that "the story is presented in the text through the mediation of some 'prism,' 'perspective,' angle of vision' verbalized by the narrator though not [necessarily] his".[29] Genette prefers focalisation to its Anglo-American counterpart, "point of view", as it provides a more abstract critical term, devoid of visual and psychological connotations. He then tries to introduce a typology of focalisation. Genette first category is the 'nonfocalised' narrative or narrative with 'zero focalization'. This happens in what the traditional theorists in the English-speaking world have called omniscient third-person narration. In Genette's view, there is no focalisation as the narrator is outside the diegesis, and as a result focalisation is not restricted to any specific focaliser. In his second type of focalisation, the narrator is one of the characters in the text on the same diegetic level. This is what pre-Genettian narrative theorists have described as a first-person narrator.

What has traditionally been called third-person objective or dramatic point of view is renamed as external focalisation by Genette. Here the narrator has no access to the consciousness of the characters and is limited to the outside world. Genette's concept of focalisation has been controversial. It has prompted various reactions and modifications by later narrative theorists. Mieke Bal, for instance, takes advantage of

Genette's coinage but adds her own contribution to the term. The first point that Bal adds is the fact that in focalisation there are two agents involved, the focaliser and the focalised: "[f]ocalisation is the relationship between the 'vision,' the agent that sees, and that which is seen".[30] She then adds that "[b]ecause the definition of focalization refers to a relationship, each pole of that relationship, the subject and the object of focalization, must be studied separately". She goes on: "The subject of focalization, the focalizer, is the point from which the elements are viewed. That point can lie with a character … or outside it".[31] This problematises Genette's zero focalisation and external focalisation: for Bal they are not different categories but just two degrees of the same thing. In the former the focaliser has more freedom to focalise from inside or outside but in the case of the latter only external focalisation is permitted. In both cases we have the same "narrative agent, or narrator,": this "linguistic subject, [is] a function and not a person, which expresses itself in the language that constitutes the text".[32] We can never prove that there is a third-person voice (he or she) but only a textual 'I' who doesn't have any material existence. Bal even goes to the extent to call this sort of narrator an 'it'.

Adopting and adapting Genette and Bal's contribution to the discussion, Rimmon-Kenan comes upon a more detailed and systematic model of focalisation in narrative fiction. She accepts Genette's coinage and maintains that it is a useful critical term as it is devoid of "the specifically visual connotations of 'point of view.'"[33] However, Rimmon-Kenan wishes to broaden the spectrum of the term "to include cognitive, emotive and ideological orientation."[34] This is a step forward taking focalisation out of the domain of the visual sphere which is only a part of what

she will call the perceptual facet of focalisation. With this contribution, Rimmon-Kenan moves towards postclassical narratology as I will argue later when dealing with cognitive narratology.

Following the previous theorists of focalisation (Genette and Bal), Rimmon-Kenan maintains that "[f]ocalization can be either external or internal to the story. External focalization is felt to be close to the narrating agent and its vehicle therefore called 'narrator-focalizer'".[35] By comparison, internal focalisation is usually done by an agent inside the story by a 'character-focaliser'. She also retains Bal's concept of the focalised and believes that the focalised, the object of focalisation, can be seen either from without or within or both alternately. She also tries to give a typology for the degree of persistence concerning focalisation, specifying three types of focalisation:

1. Focalisation remains fixed throughout the narrative (James's *What Maisie Knew*)
2. Focalisation can alternate between two predominant focalisers (White's *The Solid Mandala*)
3. Focalisation can shift among several focalisers (Faulkner's The *Sound and the Fury*).

The most useful part of Rimmon-Kenan's account of focalisation is her classification of 'facets of focalization' which moves out of the domain of classical narratology, stepping out of the textual world and drawing on psychology and ideology. She specifies three facets of focalisation. However, only one of these, the perceptual, is dealt with in classical narratology. She asserts that perception which is usually

associated with the five senses (sight, hearing, etc.) is controlled by "two main coordinates: space and time".[36] When we consider the external/internal position of the focaliser, we are either concerned with a panoramic view in which the focaliser is located high above the persons or things s/he is perceiving like the opening chapter of Conrad's *Nostromo* or we have the focaliser as a limited observer where the focaliser is a character in the story and only able to perceive things happening around him. A good example for this is Faulkner's 'A Rose for Emily' whose non-participant narrator is also its frequent focaliser.

In relation to the time component the type of focaliser again determines the timing of the discourse. If we have a disembodied external focaliser, the focalisation will be 'panchronic,' having "all the temporal dimensions of the story (past, present, and future)"[37] at his disposal. This gives the novelist the opportunity to move back and forth in time and results in a very complex time pattern in the novel. When the focaliser is an internal one, a character in the story who is simultaneously both narrator and focaliser, he is usually limited to the present of the story and the characters.

The second facet of focalisation that Rimmon-Kenan discusses is the psychological facet. This is concerned with the focaliser's 'mind and emotions,' having 'cognitive and emotive' elements as its determining components, and 'knowledge, conjecture, belief, memory' are the manifestations of the cognition. Here, again, there is a great difference between narrator-focaliser and character-focaliser. As the traditional critical term, omniscient, etymologically represents, this type of narrator-focaliser, can have unlimited knowledge of everything, and, if he

pretends to be ignorant, it may just be for tactical reasons. Most of the realist novelists employing third-person narration employ such a focaliser as Fielding does in *Tom Jones*. On the other hand, the character-focaliser's knowledge is limited to the represented world in which he is a player. *Great Expectations* depicts such a focaliser. Since the character-focaliser Pip the child and Mr Pip both have limited knowledge of the world of the story, they think that the benefactor for his great expectations is Miss Havisham rather than Magwitch, at least for the first half of the novel. This sort of cognition is also important in the interpretation of texts which employ a covert narrator[38] who is an external focaliser as well. In this case, the focaliser does not have access to the mind and consciousness of the focalised (a character in the story in this case), but only a limited opportunity to observe the behaviour of the characters through what they say and do. Moreover, regarding setting, this type of focaliser has the ability to describe it only like a cine camera. Hemingway's 'A Clean Well-Lighted Place' clarifies the point. In the opening of the short story, the external focaliser presents a graphic picture of the café in which we have the interaction of the three major characters: the old man, the older waiter and the younger waiter. In the opening of the short story the reader is presented with a brisk objective view of the café, and then we have the old man's entrance, his body language (being deaf), his request for a drink, and the subsequent dialogue of the older and the younger waiters, which reveals what sort of people they are: the younger waiter is restless to get rid of the old man as soon as possible to be with his wife even to the extent of insulting the old man, not providing him with another 'copita', whereas the older waiter feels sympathetic towards the old man and wants

him to stay as long as he wishes. Showing this, the focaliser leads the reader to become aware of the nihilism and maturity that age brings in contrast with the rudeness, immaturity and false hope associated with youth manifested by the younger waiter.[39]

The above example can also be useful for an elucidation of the emotive facet of focalisation. An objective focaliser, usually an external one, is neutral and uninvolved while a subjective one's view is usually coloured and involved. The focaliser in the above-mentioned Hemingway short story or in his "Hills Like White Elephants" just shows the external without passing any judgment but in a short story like Sherwood Anderson's "I Am a Fool", the internal focaliser (who is the protagonist of the short story) presents a quite involved and subjective picture of himself, leading to paradoxical behaviour: he maintains that he does not give a damn about rich and educated people believing that his profession as a swipe is a very important one while he is eagerly waiting to socialise in the society of the rich and the educated.[40]

The most useful contribution of Rimmon-Kenan, concerning focalisation, is her emphasis on the ideological. Paraphrasing Boris Uspensky, she maintains that "[t]his facet, often referred to as 'the norms of the text', consists of a general system of viewing the world conceptually', in accordance with which the events and characters of the story are evaluated".[41] She believes that it is the single dominant perspective of the narrator-focaliser which controls the ideology of the text. This ideology is the authoritative one "and all the other ideologies in the text are evaluated from this higher position".[42] Though this can be a very productive narratological tool,

Rimmon-Kenan does not satisfactorily develop it. The narrator-focaliser's ideology is not always authoritative and dominant. If this was the case, all novels in which this kind of focalisation is employed would have turned into 'monologic' works, hardly different from a sermon presented by a single preacher. This idea of the ideological will turn out to be more productive when amplified by Bakhtin's theory of 'heteroglossia,' in particular, his concept of 'double-voiced discourse'. Richard Aczel usefully summarises Bakhtin's concept as it is presented in the fifth chapter of his *Problems of Dostoevsky's Poetics*. Aczel maintains that "Bakhtin defines double-voiced discourse as "discourse with an orientation towards another's discourse," where "the author … make[s] use of someone else's discourse for his own purposes, by inserting a new semantic intention into a discourse which already has, and which retains an intention of its own …. In one discourse, two semantic intentions appear, two voices".[43] Aczel then introduces the three types of such discourse,[44] the third of which includes a voice having an active role alongside the voice of the author and challenging it.[45]

In the final chapter of his book, Genette deals with the category of voice or "who speaks?" The most important contribution of Genette towards narratology in this section of his study is the distinction he makes between homodiegesis and heterodiegesis. Genette coins these terms to replace the traditional first-person and third-person narration. Like analepsis and prolepsis, which are now part of the narratological arsenal, extradiegetic and intradiegetic have found their place in the narratological terminologies because they are more precise than their traditional counterparts. We know that the narrator of *The Secret Agent* is an extradiegetic

narrator, but in the beginning of the second chapter of the novel he refers to himself as "I". This shows that describing this narrator as a third-person narrator is quite imprecise. Therefore, using Genettean terminology does not create such a problem as we are not limiting the narrative agent to a third-person. Moreover, Genettean terminology observes the difference of levels which the traditional classification based on person cannot do. Having specified narrators as either heterodiegetic or homodiegetic, Genette is able to go into more details and introduce a typology of narrators (auto-, extra-, hetero-, homo-, and intra-diegetic narrators). A narrator who is outside the story, and stands on a higher level is a heterodiegetic narrator, while the one who is a character in the narrative on the same level as the story is a homodiegetic one. If the homodiegetic narrator is the principal character of the story, the narration comes to be called auto-diegetic. If there is a framed narration inside the homodiegetic, it is called hypodiegetic. An extradiegetic narrator is one who is one level above the story he narrates while intradiegetic is one who is on the same level as the story itself. The knowledge of this sort of narrator is limited to the level of a particular character in the story.

In his second sub-category of voice (which Genette describes as "time of narration,") he initially maintains that "the chief temporal determination of the narrating instance is obviously its position relative to the story."[46] He then proposes four types of telling:

1. "Subsequent": in which the narration takes place after the happening of the events. This is the main narrative instance in most fictional works, and the

general reader of fiction considers it to be the only way as s/he cannot imagine any other possibility.

2. "Simultaneous": in which the act of narration is at the same time as the events that are taking place. There may be rare instances of these in narrative fiction, but we can observe such a narrative situation when we are watching a football match with the commentators' report of the events taking place simultaneously.
3. "Prior": in which the narration takes place before the events. Genette maintains that this type of narration is "predictive," and usually is expressed "in the future tense".[47]
4. "Interpolated": in which we have the narrating time immediately after the time of the events. "This is what happens particularly in the epistolary novel with several correspondents, where … the letter is at the same time both a medium of the narrative and an element of the plot."[48]

The reader may ask why Genette does not include this second sub-category of voice under the previously discussed category of tense as both the categorisation and the terms seem quite similar. However, this separation is intentional as in the typology of tense Genette is concerned with the relation between narrative and discourse whereas he is concerned with discourse and narration in the second case.

Seymour Chatman

The third prominent classicist narratologist reviewed in this chapter is Seymour Chatman. The previous examples were landmarks of classical narratology in German and French narrative traditions. Chatman's Anglo-American account draws on those contributions as well as Russian theorists to present a cumulative and well-integrated theory of narrative. At the same time, he also addresses issues others have neglected. For instance, when he writes on what he calls "story existents," Chatman deals with important but totally ignored story elements such as character and setting. Furthermore, with the inclusion of film, he makes the scope of narratology much wider than what the previous classical narratologists were concerned with. Thus, for example, he introduces a new concept in narratology − the "film narrator". Chatman's narrative theory is also the most accessible of the three for the English reader.

In the opening paragraphs of his introduction to the book, Chatman differentiates between Poetics (what Stanzel and Genette's typologies are concerned with) and Narrative Theory, maintaining that Poetics as initiated by Aristotle is concerned with a fixed set of critical tools and concepts with which literary works are evaluated. He maintains that narrative theory needs to be more flexible and inductive rather than deductive to be able to deal with various forms of narrative texts. Thus he argues that we have free indirect discourse in both *Pride and Prejudice* and *Mrs. Dalloway*, "but the dosage in *Mrs. Dalloway* is much larger, making it a qualitatively different kind of novel".[49] Chatman offers this example to argue that narrative theory

is different from poetics as the former "has no critical axe to grind". Commenting on narrative theory, he further maintains:

> Its objective is a grid of possibilities, through the establishment of the minimal narrative constitutive features. It plots individual texts on the grid and asks whether their accommodation requires adjustments of the grid. It does not assert that authors should or should not do so-and-so. Rather, it poses a question: What can we say about the way structures like narrative organize themselves? That question raises subsidiary ones: What are the ways in which we recognize the presence or absence of a narrator? What is plot? Character? Setting? Point of view? (18-19)

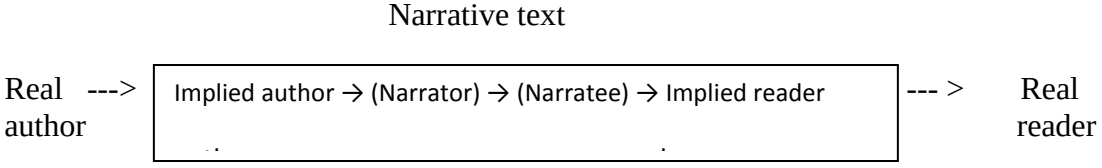
Chatman argues that we need a flexible basic model of narrative theory to deal with different types of narrative. To achieve this, Chatman begins by following the typical division of the structuralist model breaking narrative into story (what is told) and discourse (how it is told). He then breaks up story into "events" which contain "actions" and "happenings", and "existents" which includes "characters" and "setting". However, he argues that the notion of story "exists only at an abstract level; any manifestation already entails the selection and arrangement performed by the discourse as actualized by a given medium" (37). Furthermore, unlike any other classicist narratologist, he introduces the concepts of the real author and the real reader into his proposed model. "A narrative," Chatman argues, "is a communication; hence, it presupposes two parties, a sender and a receiver. Each party entails three different personages. On the sending end are the real author, the implied author, and the narrator (if any); on the receiving end, the real audience (listener, reader, viewer),

the implied audience, and the narratee" (28). He then breaks down events as an element of the story, and how these events are understood by "audiences".[50] Chatman begins his discussion of "events" with the concept of plot. Reviewing the definitions of plot, he then introduces the constituent elements of a plot such as "sequence," "contingency," "causality," "verisimilitude," and "motivation" as well as what he calls "kernels" and "satellites". He argues that "narrative events have not only a logic of connection, but a logic of *hierarchy"* (53). He thus maintains that some events are "more important than others": "In the classical narrative, only major events are part of the chain or armature of contingency… [these are] narrative moments that give rise to cruxes in the direction taken by events" (53). Chatman describes these major events as "kernels," and the minor ones as "satellites". "Minor events," as he notes, are composed of "the workings-out of the choices made at the kernels … [they] have a different structure" (53). For example, Verloc's meeting with Vladimir in the Foreign Embassy in *The Secret Agent* is a major event as it sets up the direction of the plot and initiates the confrontation between the anarchists, the foreign Embassy and the state authorities. On the other hand, Verloc's depiction of the events that he is observing on his way to the Embassy are all minor events or "satellites".

Unlike Stanzel and Genette who offered typologies for narrators, and specified different types of narrators and narrative situations, Chatman only presents a general guideline for differentiating all types of narrators. He maintains that narrators are either *overt*: they are clearly visible for the reader whether they are extradiegetic like the narrator of *The Secret Agent*, or intradiegetic like Marlow in

Lord Jim, or Covert like the narrator of Hemingway's "Hills Like White Elephants" who is a hidden extradiegetic narrator who can only see and hear. However, Chatman also make the unwarranted claim that some narratives do not have a narrator. He thus considers "overt" and "covert" narrators situated at the far left and the far right of an imaginary line containing all narrators. Thus, he believes that all narrators work in between of these, either turning towards the overt pole or vice versa.

Seymour Chatman summarises his model of 'narrative-communication situation' in the following diagram:



Being a classical narratologist, Chatman maintains that "the real author and the real reader are outside the narrative transaction" (as indicated by the box and the broken arrows). By thus parenthesising narrator and narratee, he argues that they are optional categories, implying that we can have a narrative without them. He concludes that "only the implied author and implied reader are immanent to a narrative."[51] However, Chatman's assertion concerning the optional existence of narrator(s) and consequently narratee(s), to whatever degree of covertness they may appear in the narrative text, is finally unconvincing. It is hardly possible to conceive of a narrative without a narrator since such a possibility breaks down the chain of communications depicted in the diagram and, as a result, that of the reader and the narrative text.[52]

III. Postclassical Narratology

Postmodern Narratology

One line of development emerging after classical narratology which needs to be looked at separately is postmodern narratology. Though this is a postclassical development, it should not be classified with the other postclassical narratologies as its intention is not that of adding to and augmenting classical narratology, but to present a totally different theory of narrative to reject and replace classical narratology. A major problem is that we do not have a clear definition for the postmodern itself.[53] As a result we cannot have a well-defined clear concept of postmodern narratology. A further disadvantage of this line of narrative theory is the lack of established theoretical basis with a common terminology used by all the practitioners of the discipline. This means that all the work done in the field is based on the insights and coinages of the individual narratologists. Perhaps unsurprisingly, this was not a productive line of development as nobody is working on a postmodern theory of narrative as a living discipline now. However, there were three significant attempts at formulating a postmodern theory of narrative.

The first one is Andrew Gibson's *Towards a Postmodern Theory of Narrative* (1996). The first word of his title is a revealing fact that it was an experimental work at the time of writing the book. Gibson addresses classical narratology with its binary oppositions and also its privilege of geometrical description. This "geometrical

system of thought," Gibson maintains, "is evident everywhere in narratology: in its discussions of 'levels', 'frames', 'embedding' and 'Chinese box' narration".[54] He then questions the validity of various narratologists' diagrammatic representations of the narrative system as a whole, from F. K. Stanzel's typological circle to the various typological charts of" the arch-geometrician of narrative, Genette" (5).

Gibson maintains that all these classification and terminologies are metaphorical and imaginary shaping. As a result "our thought about narrative has never escaped from metaphysics" (20). Postmodern narrative theory, then, must attempt to replace the metaphysics of "unitary space" (30). Gibson believes that assumptions such as differentiating separate levels such as story, discourse and narration with clear boundaries and spaces are just "geometrical imaginaries" to simplify narrative texts. He then maintains that the "transgressive" postmodern narrative cannot be dealt with by the simplified outlook of classical narratology. Therefore, Gibson replaces classical narratological terms like "voice, level, representation, form, narrative time" with new ones such as "force, hymen, inauguration, event, monstrosity, laterality [and] writing" (25). Taking the example of level, for instance, Gibson rejects the existence of the hierarchic levels of story, text and narration. Gibson favours the combination of level (text) and metalevel (textual analysis) instead. This negation of hierarchies breaks the boundary of narrative as the primary and narratology as secondary, or text and interpretation maintaining that narratology itself is a narrative rather than being a metanarrative.

Another characteristic that Gibson highlights as belonging to postmodern narratology is "Monstrosity", and he dedicates the last chapter of his book to explore this. The term is used to indicate that narratives are a combination of disproportional elements which resist the simple classifications of classical narratology. This "monstrosity", Gibson claims, affects every aspect of narrative that classical narratology has tried to offer a typology for including narration, time, and space. For instance, if we consider the narration in *Lord Jim*, classical narratology would assert that the novel begins with a heterodiegetic narrator which begins the novel, and frames the homodiegetic narration of Marlow, whereas the narratology that Gibson introduces would focus on the local narrators like the French Lieutenant that act inside these narrations, creating a web of local narratives that classical narratology cannot deal with as it breaks down its classificatory nature.

"Monstrosity" can also affect the concept of time. Classical narratology has a formulaic, simple concept of time, considering narratives as sequence of events governed by linear temporal progression and causality. Genette's terms "analepsis" and "prolepsis" try to regularise the anomalies in the sequentiality of the events: in order to keep linear time as the standard in narrative progression, but when we have them time and again in a text with high frequency, the disproportional temporal orderings should be the norm not an anomaly. In this context, we should consider Daniel Punday's argument that a narratologist's mapping of the time scheme and the sequence of events in a narrative is the result of several readings which crystallise in this final classification based on his awareness of what precedes and follows the event

he is organising in his sequence.[55] In *The Secret Agent,* for example, the narrative focus is on the events of the day in which Verloc and Stevie try to blow up the Royal Observatory, the consequence of it being the death of these two as well as Winnie Verloc. However, this is not all that the novel is about. As I will argue in my chapter on the novel, time is in fact monstrous both in the formation of the narrative and in its thematic function in the novel.

The classical narratologists' linear conception of time leads to their fixed points of reference concerning space as the sequential progression in narrative needs to be concretised by points or spaces in which events follow one another with the participation of characters. By contrast, for postmodern narratology, space is in a constant flux which can be classified as monstrous and indefinite. Daniel Punday neatly summarise this as "the ongoing transformation of one space into another".[56] A good example of this is Conrad's *The Rover*. Unlike many of Conrad's previous novels, there is a limited well-defined spatial depiction of the setting of this novel which classical narratologists would favour. This central place is the Escampobar Farm which is the main location for the novel, but its status as a stable finite space is time and again challenged by the bigger Toulon and the indefinite mental spaces that Peyrol as a sea pirate remembers in his frequent analepses, especially at the beginning of the novel.

The second major postmodern account of narratology is offered by Mark Currie in *Postmodern Narrative Theory* (1998). This is a less radical work than that of Andrew Gibson since Currie is not intending to create a totally new narratology

replacing classical narratological terms with new coinages, but rather aims to enhance classical narratology with additions and amendments. For instance, he keeps terms such as classical narratological "voice", "distance", "time" and "point of view," but adds new terms such as "textuality", "positionality" and "culture and schizophrenia". The main argument in Currie's book is that narratology should go further than its formalist concerns and expand its horizon to consider both text and context. He argues that narratology established itself as a serious discipline to approach narrative "for several decades and then, somewhere in the middle of the 1980s, ran into problems" (1). He observes that "[a]fter years of protest from the historicist camps and after two decades of assault from poststructuralists on its scientific orientation and authority, people started to declare the death of narratology".[57] However, he argues that narratology has only undergone a transition adapting itself to the new demands and adopting elements from these other disciplines. Currie claims that "the distinctions of structural narratology have a continuing validity …", though they have found new "inspiration[s] in political, historicist and dialectical thinking which was perhaps marginalised in its own moment by the dominance of formalist criticism" (136). He further argues that narrative "is as inescapable as language in general … as a mode of thinking and being" (2). He even goes so far as to declare that human beings are "narrative animals" as they are "the tellers and interpreters of narrative" (2). Currie's deviation from classical narratology get more prominent when he argues that "narrative is central to the representation of identity, in personal memory and self-representation or in collective identity of groups such as regions, nations, race

and gender" (2).However, he seems to be getting more and more outside the narrative text to incorporate postcolonial and gender theories.

In Currie's view, the first manifestation of postmodern narratology is its "diversification". By this, he means that narratology has moved from its classical phase "[f]rom discovery to invention, from coherence to complexity, and from poetics to politics" (2). Currie then defines what he means by this expansion or diversification. "From discovery to invention" refers to the different outlooks that classical and postmodernist narratology maintain for the application of narratology. While the former claimed that narratology was an objective scientific tool "which discovers inherent formal and structural properties in its object narratives" (2), the latter problematises this scientific transparency by maintaining that the meaning and structure are not exclusively in the narrative text to be discovered by the reader. Rather, Currie claims, the postmodern reader's structure is "projected onto the work by a reading rather than a property of a narrative discovered by the reading" (3). Thus, the real reader who was left out of the picture in classical narratology comes in to play an active role: the reader is as important as the narrative text itself in the production of meaning.

"From coherence to complexity" is close to Gibson's account of postmodern narratology. Like Gibson, Currie argues that narratives are not the "stable structures" that the classical narratologists imagined them to be. With their claims to being scientific, classical narratologists following their models, the empirical scientists, assumed that there is a unity in the narrative text and that the duty of the narratologist

was to uncover this "hidden design" which would then "render the object intelligible" (3). The poststructuralist narratologist, in Currie's view, does not reject the notion of a design present in the narrative text but merely objects to the classical narratologist's suppression of details in the text that cannot be classified in his scheme. Currie uses both postmodern and poststructuralist narratology interchangeably to differentiate his approach from classical narratology as synonyms though these may be different for other narratologists. He argues that "by suppressing textual details that contradicted the [his] scheme," the classical narratologist "could [only] present a partial reading of the text" (3). By contrast, postmodern narratology seeks "to sustain contradictory aspects of narrative, preserving their complexity and refusing the impulse to reduce the narrative to a stable meaning or coherent project" (3).

However, it is "From poetics to politics" that stands at the heart of Currie's postmodern narratology. Currie argues that there was a clash between historical and formal critical approaches, each trying to dominate the other, prior to the advent of poststructuralist narratology. Postmodern narratology, however, he claims, has tried to negotiate between these two poles and accommodate both of them in its approach to narrative. He introduces the signs of the shift (moving from textual to contextual), comparing studies on narrative before and after the 1980s. Studies published prior to this date often use the word narratology in their titles with chapter headings such as Event, Character, Focalisation whereas studies published afterwards hesitate to use narratology, replacing it with narrative theory instead. Furthermore, these studies do not confine themselves to literary narratives but maintain that narrative is

everywhere. These studies are "less abstract, less scientific and more politically engaged… link[ing] the question of narrative to particular identity groups (gender, race and nation) or types of discourse" (6).[58]

Currie then tries to put his poststructuralist narratology into practice in relation to Conrad's "Heart of Darkness" in the final chapter of his book. He reviews various formalist and historicist accounts of the work and shows how each was trying to highlight its own concerns while marginalising the other. For instance, the formalist approach was concerned with problems of narration and the journey within the darkness of the self, whereas the historicist approach highlighted the critique of European imperialism with the external journey to Congo (137-138). Currie tries to replace this 'either/ or' with 'both/ and' in his analysis of the novel maintaining that such a complex narrative could be both and even more. He then reviews the evaluations of poststructuralist theorists such as J Hillis Miller, Nina Pelikan Straus, Peter Brooks and Edward Said the representatives of Deconstruction, Feminism, Psychoanalysis and Postcolonialism to show that it is possible to have eclectic postmodernist evaluations of a narrative existing side by side without suppressing and marginalising each other. For example, he quotes the following extract from "Heart of Darkness" to show how Hillis Miller's deconstructive approach tackles the text:

> The yarns of seamen have an effective simplicity, the whole meaning of which lies within the shell of a cracked nut. But, as has been said, Marlow was not typical (if his propensity to spin yarns be excepted) and to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the

> likeness of one of those misty halos that, sometimes, are made visible by the spectral illumination of moonshine.[59]

Currie summarises J. Hillis Miller's criticism of the passage in which Miller rejects the Saussurean concept of the sign in favour of Derrida's view that the meaning of the sign is not inside it as the meaning of a seaman's yarn is. "The darkness which lies at the heart of Conrad's tale," Currie maintains, "is also something that envelops it and that is metaphorically represented by the dark atmospheric conditions of Marlow's journey and by the dark clouds which hang above the Thames as Marlow narrates" (140-41). Furthermore, Brooks, like Hillis Miller, is unsatisfied with the formal evaluations of "Hear of Darkness" as well as its political potentialities. He underscores they dynamism of the text as Hillis Miller did, but shifts from Hillis Miller's focus on linguistic properties to psychoanalysis. Brooks is interested in the interaction of the reader and the psychological states of the characters (Kurtz and Marlow) in the process of reading (142-43).

For Pelikan Straus the narrative dynamism of the text lies in the triangle of Marlow, Kurtz and "the intended". She notes that the text is dominated by the male: they have the active roles in the text since both the narrators and the narratees are all males. Marlow devises the lie that Kurtz's last words were about the Intended when he meets her to pass on the news. Straus concludes:

> Marlow speaks in *Heart of Darkness* to other men, and although he speaks *about* women, there is no indication that women might be included among his hearers, nor that his existence depends upon his 'hanging together'

> with a 'humanity' that includes the second sex. The contextuality of Conrad's tale, the deliberate use of a frame to include readers as hearers, suggests the secret nature of what is being told, a secrecy in which Conrad seems to join Marlow. The peculiar density and inaccessibility of *Heart of Darkness* may be the result of its extremely masculine historical referentiality, its insistence on a male circle of readers.[60]

Edward Said, as a theorist and practitioner of postcolonial approaches to narrative focuses on an aspect of "Heart of Darkness" which was totally ignored by the formalist approaches. In Said's view, thinking of narratives without having imperialism in mind is almost an impossibility. Thus when he looks at "Heart of Darkness", he sees the dynamism of the text as the encounter of the imperialists and the colonised: The Europeans and the Africans. He maintains that "Conrad wants us to see how Kurtz's great looting adventure, Marlow's journey up the river, and the narrative itself all share a common theme: Europeans performing acts of imperial mastery and will in (or about) Africa."[61]

The third postmodern account of narratology is offered by Patrick O'Neill in *Fictions of Discourse: Reading Narrative Theory* (1996). This is even less radical than that of Mark Currie. If we draw a line locating Andrew Gibson's account at the left and Mark Currie's standing in the middle; O'Neill's postmodern narratology would be situated at the right. O'Neill begins with classical narratology and gradually builds on it to move towards a postmodern narratology. He frequently refers to the foundational concepts of Genette, Bal, Rimmon-Kenan and other classical narratologists. O'Neill states clearly early on in his book that his aim is "both to

expand and to problematize the structural model of narrative".[62] Unlike the previous studies (Gibson and Currie), O'Neill in the beginning of his book maintains:

> This book is about narrative, specifically literary narrative; it is about narratology, that branch of contemporary narrative theory focusing specifically on the analysis of narrative structure; and it is about the all-encompassing play of contextual and intertextual factors that simultaneously allow and constrain us to behave the way we do when we read (or write) either narrative (as described by narratology) or narratology (which is itself a form of narrative). (3)

There are a number of points that O'Neill clarifies in the beginning of his analysis. The primary one is the distance his approach makes from classical narratology since, like Currie, he brings into his model the role of the real reader of the text. He also, again like Currie, highlights the reciprocal interaction of text and context, and the blurred boundary between narrative and meta-narrative as he maintains that narratology itself is a narrative.

O'Neill bases his argument on "possible worlds" theory, the postmodern concept of truth which he calls the "Zeno principle" and game theory to revisit classical narratology. By this, he develops his own postmodern approach of narrative theory.[63] To clarify what he means by the "Zeno Principle," O'Neill presents some of Zeno's paradoxes including that of the Arrow in which Zeno maintains that the arrow occupies a specific space at any given time: the impression we have that it moves swiftly from point A to B is just an illusion as the arrow is stationary at an infinite number of points between A and B. O'Neill relates this to the terms 'story' and

‘discourse’, where ‘story’ is compared to the real arrow that the viewer sees moving from one point and falling at another and ‘discourse’ to the infinite stoppage points that the arrow goes through to get to the second point. The result of this paradox is that what people believe to be the true story – that of the arrow moving from point A to B − is an illusion as it has never taken place. O’Neill notes that Zeno “flamboyantly manipulates his audience in forcing them for the duration of their reading [or listening] to ignore completely the familiar and entirely everyday ‘real’ story involved” (4). O’Neill then argues that “Zeno's legacy for narrative theory, however, is precisely this demonstration of the extent to which narrative discourse is always potentially subversive of the story it would seem to reconstruct” (7).

The second source that O’Neill utilises for his argument is “Game Theory”. He maintains that “all narratives are a form of semiotic game, presenting particular and particularly effective arrangements and interrelationships of real or invented events for reception and interpretation by known and/or unknown audiences” (26). Such games may take place in a serious context such as newspaper reports of an earthquake or the police report of a crime, or they may “occur in non-serious or ‘ludic’ contexts, where their function is predominantly or largely to entertain” (26). O’Neill argues that the author, the reader and the narratologist all invent and subvert their rules for the games they play with narrative production and reception. However, authors have a wider sphere of freedom whereas the reader has to play within the author’s rules and those of his own (which are more limited in comparison to those of

the author). However, the narratologist who is the professional reader has more freedom than the common reader.

The third contribution that O'Neill makes towards narrative theory is his concept of "textuality". While he takes the early narratologists' dyad of story and discourse and Genette and Rimmon-Kenan's triad of story, discourse and narration, O'Neill adds a fourth level that he entitles "textuality". This level takes narratology beyond its classical domain by connecting the narrative text to its communicating context and bringing in the extratextual agents: the real author and the real reader. O'Neill maintains that these four categories are in a sense embedded in a sort of hierarchy "constitut[ing] nested 'narrative worlds,' each deconstructively relativized by its 'parent' world embodied on and by the next higher narrative level" (107). However, the highest narrative level in the hierarchy is textuality, followed in turn by story, text and narration respectively. The usefulness of the four-part model is that it pays attention to both the "intratextual" and "extratextual" realms of textuality. O'Neill's model has a further useful feature. He maintains that "The 'highest' level or world in this expanded structural model, … not only relativizes all 'lower' levels or worlds but is also self-deconstructive" (107). O'Neill then goes on to say that the "element of systemic metatextual play leading to a systemic self-relativization centrally characterizes the essentially ludic, self-ironizing nature of narrative as a semiotic structure" (107). Furthermore, In addition, O'Neill argues, story, text and narration stand in a "paradoxical and ludic" relationship. For example, we know that Razumov, as he is presented in *Under Western Eyes* never existed in the real world

yet we naively tend to believe that he is more real than the textual strategies presented as black ink on paper, whereas the reverse is actually the case. Furthermore, O'Neill observes, that it is "only through the text, that we can acquire knowledge of the narration, namely knowledge of the process of its production" (108). As Rimmon-Kenan argues, "the narrative text is itself defined by these other two aspects: unless it told a story it would not be a narrative, and without being narrated or written it would not be a text."[64] This makes the process paradoxical even if we do not include the fourth level of textuality.

O'Neill makes his argument even more concrete by taking advantage of Chatman's diagram of narrative communication. Unlike Chatman, who, as a classicist narratologist excluded some of the agents in the diagram, O'Neill (who calls them "narrative personalia") believes that they are all involved in narrative communication in a hierarchical manner as follows:

Real Author → Implied Author→Narrator→ Characters→Narratee→ Implied Reader→ Real Reader

(A A' N C N' R' R) (109)

At the centre of this diagram stand the characters that are controlled by the narrator. Once we go a level further up, we move to the upper level of narrator and narratee. Everything that is said in the text is uttered by the narrator while the narratee is the silent receiver of the utterances. These two agents have a god-like role placed over the characters. However, when we move to the next upper level, we see that narrators are not that free as they are controlled by the implied author and the implied reader.

Furthermore, if we move to the highest level of the hierarchy we encounter the real author and the real reader. It is this level, the interaction between the real author and the real reader that O'Neill calls textuality. Though we can use a diagram to separate the levels and agents in order to study them, in reality they are dependent on each other and non-separable. O'Neill argues that the relationship between the levels is again paradoxical:

> Even on the individual narrative levels the relationship between agent and message is determined by paradox: the narrator and narratee both constitute the text and are simultaneously constituted by it; the implied author and implied reader both determine the process of narration and are in turn determined by that narration; each of these agents, and the real author and reader as well, of course, can operate only through the medium of language. (110)

With these unstable relations between the agents acting and acted upon in different narrative levels, or even on the same narrative level, narrative seems to be self-subverting all the time. This relativity gets more and more momentum when we move from the lower levels to the highest of textuality. It is on this level that we have the highest frequency of instabilities as the authorial, the textual and the Readerly concerns all come together.

O'Neill then draws another nested diagram depicting each of the nested levels as a "possible world". The lowest level is 'story' which is embedded in the higher

level of ‘text’ which in turn is embedded by ‘narration’. Narration is then embedded in the highest level of the hierarchy which is ‘textuality’. The important point concerning this process of embeddedness is that any change in relation to a higher level in the hierarchy changes the whole meaning of the whole system (111).

O’Neill then focuses on another classical narratological concept trying to push it into his postmodern version of narratology. He refers to his model of narrative communication and builds further on his concept of narrator.[65] To show that narration is not the simple thing that classical narratologists had formulated, he entitles this chapter “Discourse Discoursed: The Ventriloquism Effect”. He then tries to show that narratives are by nature “compound discourses” in which we have multiple voices relayed through the voice(s) of Narrator(s). “No narrative voice, however apparently objective or unbiased,” O’Neill maintains, “is ever undivided, for all narrative discourse, implicitly or explicitly, is *compound* discourse” (58).[66] Even if we consider a straightforward narrative text which has a single narrator from the beginning to the end, the whole task of narration is not the sole performance of the narrator. We have characters speaking, and the narrator relays this speech either directly in quotation marks or as reported speech or in the form of Free Indirect Discourse. Therefore, we are always concerned with a “polyphonic” text in fictional works since the voices of other people are relayed through that of the narrator in at least one of the three ways mentioned above. Thus, O’Neill maintains that telling in fiction is “stereophonic” and “polyvocal” since we have the “multiple interplay of sender-tellers and receiver-tellers, projectors and receivers” (71). As I will use

O'Neill's model for the analysis of narration in *Lord Jim*, this will be clarified and explored on my chapter on *Lord Jim*.

Rhetorical Narratology

Though it is categorised as a subdomain of postclassical narratology, rhetorical narratology is not a brand new approach to narrative but rather a build-up on previous theories amplified with new tools that former theorist of narrative did not have access to. As with classical narratology, therefore, we might go as far back as ancient Greece to Aristotle in his *Poetics*. In his famous definition of tragedy (that with a bit of amendment becomes a theory of narrative), Aristotle maintains that "[t]ragedy … is an imitation of an action of serious stature and complete, having magnitude, in language made pleasing in distinct forms in its separate parts, imitating people acting … accomplishing by means of pity and fear the cleansing of these states of feeling."[67] The emphasis of this definition is on the formation of the parts of a tragedy to make a finished whole[68], which is appropriate and valid for a discussion of poetics. Nonetheless, Aristotle also brings in the function of the audience or the reader. Aristotle famously argues that the audience of tragedy experience "pity and fear" as they observe the downfall of the "tragic hero". They feel "pity" because the punishment the tragic hero undergoes is greater than he deserves, and they feel fear lest that the same thing happen to themselves. The audience, Aristotle believes, are cleansed of these two emotions as they watch the performance. Likewise, rhetorical narratology maintains that the text performs certain effects on readers in their act of reading.

In the next step in the development of this approach, we come to R. S. Crane's famous essay: "The Concept of Plot and the Plot of *Tom Jones*". Here, we move to the proper field of fiction (and, more specifically, the novel) since Crane's frame of reference is Fielding's *Tom Jones*. Crane begins his argument by considering the special attention critics have paid to the plot of this novel. He maintains that among "all the plots constructed by English novelists that of *Tom Jones* has probably elicited the most unqualified praise… [emphasising Fielding's] ever-to-be-praised skill as an architect of plot".[69] Crane is not criticising these earlier discussions of the novel, and the "nature and critical adequacy of the conception of plot in general and the plot of *Tom Jones* in particular" (63). But he is critical of the marginalisation of its constituent elements: "character, thought, diction" and narrative technique.[70] Crane is also critical of the evaluation of the characters of the novel by reference to material outside the plot of the novel and using the external theories of characterisation that the critics adhered to. Above all, Crane argues that these critics assumed that "the comic force of the novel" is "independent of the plot and a matter exclusively of particular incidents, of the characters of some . . . of the persons, and of occasional passages of burlesque or witty writing" (63). This is a "strictly limited definition of plot as something that can be abstracted . . . from the moral qualities of the characters and the operations of their thought" (64). As this suggests, Crane considers plot "not merely as a particular synthesis of particular materials of character, thought, and action," but a synthesised whole as "it imitates in words a sequence of human activities … to affect our opinions and emotions" (67). Crane finally concludes that Fielding arranges the aforementioned elements in the construction of the plot of his

Tom Jones in order to affect his readers in the particular way that he wants. This, then, makes him a theorist who is interested in the relationship between the author, the text and the reader. Therefore, he can be seen as the first modern rhetorical narratologist.

The next development leading to rhetorical narratology was made by Wayne C. Booth in his canonical *The Rhetoric of Fiction* (1961). Working in the neo-Aristotelian movement of the Chicago School as Crane's student, Booth further developed the relation between poetics and rhetoric as a second-generation theorist of the movement, shifting the emphasis from poetics to rhetoric, and paving the way for the next generation of the members of the school to develop rhetorical narratology. Booth, however, begins with poetics, and he opens his book with a reaction to the dominant movement initiated by James and Lubbock and their followers who supported "showing" over "telling". Lubbock , for instance, makes the claim that the "art of fiction does not begin until the novelist thinks of his story as a matter to be *shown*, to be so exhibited that it will tell itself".[71] Booth notes that the followers of "showing" maintain that such an author "efface[s] himself, renounce[ing] the privilege of direct intervention, retreat[ing] to the wings … [leaving] his characters to work out their own fates upon the stage." As a result, he adds, in the fiction of these authors the "story is present without comment, leaving the reader without the guidance of explicit evaluation."[72] Furthermore, he revisits the two proposed types of fiction and maintains that Lubbock argues as if there are only "two ways of conveying a story, one all good, the other all bad; one all art and form, the other all

clumsiness and irrelevancy; one all showing and rendering and drama and objectivity, the other all telling and subjectivity and preaching and inertness" (28). Booth, however, rightly challenges this generalised evaluative distinction by observing that each of these ("showing" or "telling") serves a different artistic purpose with no inherent superiority either for the former or the latter. He believes that each manner of presentation has its own particular strengths and weaknesses, depending on when and where it is taken advantage of.

Booth argues that "showing" is not the guarantor of a good novel since a good piece of fiction is one that achieves its goals and affects the reader as intended whether it is through "showing" or "telling". Booth maintains that the "author cannot choose to avoid rhetoric; he can choose only the kind of rhetoric he will employ" (149). Likewise, he "cannot choose whether or not to affect his reader's evaluations by his choice of narrative manner; he can only choose whether to do it well or badly" (149). Booth's approach, then, directs critics' attention to the work of novelists who had fallen out of favour because of using direct authorial intrusions in their works. He brings in lots of examples from Jane Austen, Charles Dickens, Henry Fielding and others to show that their way of narration which employed the so called unfavourable "telling" is quite appropriate for their ends. Gerard Genette, similarly, questions the validity of showing and the existence of such a dichotomy by asserting that there is no hierarchy in the domain of fiction since there is really no 'showing' in narrative presentation since narrative is by nature always a kind of 'telling' with the presence

of a narrator who relates the narrative. Therefore, pure showing is impossible. It is only an illusion.[73]

Booth also argues that the elimination of the writer from the scene of reading is impossible. He summarises his view on the presence of the author in his/her work as follows:

> In short, the author's judgement is always present, always evident for anyone who knows how to look for it. Whether its particular forms are harmful or serviceable is always a complex question, a question that cannot be settled by any easy reference to abstract rules. As we begin to deal with this question, we must never forget that though the author can to some extent choose his disguises, he can never choose to disappear. (20)

However, Booth's greatest contribution to narratology is probably the introduction of the controversial concept of the "implied author". The term has found a firm place in the development of narratology. As we have already seen, it is one of the major components of Chatman's narrative communication model which has even been used by Patrick O'Neill in his postmodern account of narratology. The "implied author" is, simply, the version of the author that is constructed in any of his/her particular works. Commenting on his concept, Booth argues that

> regardless of how sincere an author may be, his different works will imply different versions, different ideal combinations of norms … [as] one's personal letters imply different versions of oneself, depending on the differing relationships with each correspondent and the purpose of each letter, so the writer sets himself out with a different air depending on the needs of particular works. (71)

Booth then discusses the reliability and unreliability of narrators with reference to this implied author. If the narrator's actions, thought and speech are compatible with the implied author's, he is a reliable narrator; if any of these opposes the norms of the implied author, he is unreliable. Booth's rhetorical criticism is then focused on the triangle of author, text and reader: how authors persuade their readers to feel and act in certain ways that they desire through the narrative methods that they employ. The success of their attempt is not dependent on what techniques they employ but on how effectively they achieve their specified goal with the chosen methods.[74]

The next generation of theorists who build on Booth's work towards a rhetorical narratology are Peter J. Rabinowitz and James Phelan. Rabinowitz, however, is more focused on the reader and the way he/she interprets the narrative text. He indicates this in the introductory remarks to his book saying that he is after "developing a coherent theory of how people read narrative". He maintains that "Western readers' prior knowledge of conventions of reading shapes their experiences and evaluations of the narratives they confront".[75] He then distinguishes four categories of readers' inbuilt devices for the interpretation of the narratives they read. In the first chapter of his book, he tries to clarify what reading is and who reads as well as the value(s) and difficulties of authorial reading. He then devotes a complete chapter to each of his four categories. The first category is "Rules of Notice" by which the reader decides which details in the text are important to be highlighted in his/her interpretations and which ones he/she can ignore: "*what* [he/she

needs] to attend to" (76). "Rules of Signification" means the ability of the reader to attach these significant details to the larger concerns of the text. "Rules of Configuration" are the way the reader revises his understanding of the fictional word as he/she moves forward in the "storyworld" constructing the narrative's shape. Finally, "Rules of Coherence" are the ways through which the reader tries to negotiate the thematic concerns of the text to produce a single unified work of art.

The main practitioner of rhetorical narratology, however, is James Phelan. Phelan basically maintains that authors try to affect their readers through their texts in specific ways. His rhetorical narratology is concerned with a bilateral movement beginning with the author through the text to the reader and the reverse direction which begins with the reader and his/her engagement with the text which moves towards the author. Phelan begins his rhetorical narratological programme with reference to Crane's concept of plot and builds on that to show how rhetorical narratology works. He terms this "narrative progression" or the "dynamics of the text", and he focuses on the interaction of these dynamics with the real readers' responses to them while reading the narrative text. Narrative progression, then, is simply the synthesis of the dynamics of the text with a beginning which leads to a middle and finishes with an end through the active participation of a real reader constructing his/her version of this development. As Phelan notes, his approach is "an advance over other discussions of plot and structure because it pays attention to the temporal dynamics of the authorial audience's experience of narrative."[76] Phelan is obviously trying to build on and revise classical narratologists' view of plot as a static

model concerned solely with textual progression without the intervention of the reader. Phelan intentionally uses "dynamics" to differentiate his concept of narrative progression from that of the classical narratologist. For the classical narratologist, plot is a series of events following one another in a temporal sequence enhanced by the element of causality, whereas, for Phelan, narrative is "a progressively unfolding, interconnected system of elements rather than a succession of discrete events".[77] To move beyond classical narratology, he begins with Peter Brooks's idea of plot. Like Phelan, Brooks finds the classical narratological definition of plot insufficient for his psychoanalytical approach. "Plot," he argues "is the logic and dynamic of narrative, and narrative itself is a form of understanding and explanation."[78] Furthermore, Brooks maintains that his intention is to "superimpose psychic functioning on textual functioning" to find out "something about how textual dynamics work and something about their psychic equivalences"[79] produced by the reader. Brooks's view of plot, involving the reader, is a forward development, but Phelan takes this even further than him. Phelan, like Brooks, admits that there is a progression from beginning to middle which is followed by an end containing "instabilities" and "tensions".[80] For Phelan, however, "the text contains not just the patterns of instabilities, tensions, and resolutions but also the authorial audience's responses to those patterns". Phelan further maintains:

> the concept of progression assumes that the narrative text needs to be regarded as the fusion of two structures: (1) the narrative structure per se—essentially the structure that Brooks describes in his model, or what I call the pattern of instabilities and tensions; and (2) the sequence of

> responses to that structure that the text calls forth from the authorial audience.[81]

By "progression" Phelan is "referring to narrative as "a dynamic event, one that must move, in both its telling and its reception, through time". In examining progression, then, he goes on, "we are concerned with how authors generate, sustain, develop and resolve readers' interest in narrative."[82] In a more recent work, *Narrative Theory: Core concepts* (2012), Phelan and Rabinowitz define the concept of progression as "the link between the logic of the text's movement from beginning to middle through ending (what we call textual dynamics) and the audience's temporal experience[83] (Readerly dynamics) of that movement."[84]

In *Reading People, Reading Plots* (1989), Phelan then elaborates on the concept of character, which is the most important element in his dynamic model. He argues that character "is a literary element composed of three components, the mimetic, thematic, and synthetic", and that "the mimetic and thematic components may be more or less developed, whereas the synthetic component, though always present, may be more or less foregrounded."[85] Phelan explains that "[m]imetic dimensions … are a character's attributes considered as traits."[86] By this he means that characters are created to be recognised as possible people. For instance, Razumov is created in the beginning of *Under Western Eyes* as a student: he is shown in academic settings, and even when he is in his own room he is thinking of academic matters and the prize essay which will win him the silver medal. The thematic

dimension of a character, Phelan argues, is character as the representative of an idea or ideas. "Thematic dimensions … are attributes, taken individually or collectively, and viewed as vehicles to express ideas or as representative of a larger class than the individual character".[87] In *Under Western Eyes*, for instance, Razumov is introduced as a character without a family, and in need of the support of a patron (Prince K---). This unstable condition means that Razumov betrays Haldin, which consequently makes him a captive of the Russian secret service and forced to spy on his compatriots in Geneva.

No matter how far we consider a fictional character as a possible person in the real world, s/he is always a fabricated entity. Highlighting this constructedness and artificiality, Jonathan Culler goes so far as to maintain that "[c]haracters are not heroes, villains, or helpers; they are simply subjects of a group of predicates which the reader adds up as he goes along [reading the text]."[88] Phelan designates this as the "artificial" or "synthetic component of character".[89] Phelan maintains that "[t]he distinction between the mimetic and thematic components of character is a distinction between characters as individuals and characters as representative entities."[90] However, when we are concerned with the "synthetic" aspect these comparisons with the real world fade out. The synthetic function of the old teacher of languages as the primary narrator of *Under Western Eyes*, for instance, as I will argue in the chapter on the novel, is his role as an unreliable observer and participant narrator. Likewise, audiences, or real readers, Phelan argues, develop the same "mimetic", "thematic" and "synthetic" responses to the literary texts considering characters as possible real

people, standing for some ideas or thoughts or even as artificial constructs to be judged aesthetically.

In a further development of his rhetorical narratology, Phelan defines narrative as "somebody telling somebody else on a particular occasion for some purpose[s][91] that something happened."[92] All the terms in this skeletal definition need further commentary. The first "somebody" stands for the real author, the implied author and the narrator, the former standing outside the narrative text and the following two inside the text. However, the narrator proper is only the narrator of the text who is observed by the reader while the real author and the implied author control him/her/it. The second "somebody" is a compound entity which refers to the narratee, the implied reader and the real reader. The narratee is the audience that the narrator addresses his narrative to. In most cases this narratological agent is not specified, but in some texts, like *Lord Jim*, we have flesh-and-blood narratees for whom Marlow narrates. The second component of this category is the implied reader who is the ideal reader that the implied author and the real author have in mind as the addressee of their narrative. The third category, "on a particular occasion," specifies the setting of the narrative to show whether we are concerned with a narrative close to the mimetic pole, like a novel, which takes place in a supposedly specific time and place, or to the thematic pole with no specific time and place (like *Animal Farm*). In the case of Conrad, we are, however, more concerned with settings closer to the mimetic pole, and these settings usually go beyond their mimetic function contributing towards the thematics of the narrative. The Escampobar Farm, situated

on a peninsula, in *The Rover*, for example, is, on the mimetic level, the living place of the marginalised royalist family, but with Peyrol's arrival this situation changes and it acquires a symbolic dimension referring to the inner workings of the mentality of its inhabitants as their isolation and the closed circled of their life is broken and they establish connections with the outside world.

"For some purpose[s]" is a reference to the fact that texts are designed by authors to affect their readers in certain ways whether these are conscious or unconscious on the part of the author. These "purposes" are not always conveyed in a straightforward manner by a conventional extradiegetic narrator. In *Lord Jim*, for instance, these "purposes" are not that easy to categorise since we have different extra- and intra- textual agents who have their different purposes. Beginning with the extratextual agent, we can ask: why did Conrad employ this narrative method for this novel beginning with an extradiegetic narrator, then shifting to an intradiegetic one which still contains autodiegetic narrators inside it? Why does Marlow think that the oral narration has not done justice to Jim and a final written narrative is used to complement to oral narration? Why does Marlow time and again narrate Jim's story for his narratees? What "purposes" are Conrad, the extradiegetic narrator, Marlow and character narrators like Captain Brierly following? In my chapter on *Lord Jim*, I will try to answer these questions. Finally, "something happened" is the most important and elaborate of these elements that we have already specified as dynamics of the text.

In a more recent development of his rhetorical narratology, *Living to Tell about It* (2005), Phelan breaks up the "dynamics of reading" into the three elements of:

> the cognitive: (what do we understand and how do we understand it?); the emotive: (what do we feel and how do those feelings come about?); and the ethical (what are we asked to value in these stories, how do these judgments come about, and how do we respond to being invited to take on these values and make these judgments?)[93]

Phelan maintains that these three categories of responses are initiated doubly by the real author and the narrator(s). The reader bases his/her responses on the double channels of communication going along in the narrative text. The first channel is that of the narrator(s) and narratee(s), who are intertextual elements, and the second channel is the extratextual real author who may want the reader to revise the ideas and expressions of the narrator(s) if they turn out to be unreliable, and do not follow the principles of the implied author.[94] Phelan then adds that "individual narratives explicitly or more often implicitly establish their own ethical standards in order to guide their audiences to particular ethical judgments".[95] However, these ethical responses made by different readers may not be the same as different readers may evaluate the same narrative differently.[96] For instance, in *Under Western Eyes*, the standards of the old teacher of languages as the narrator of the novel may be ethically sound for a western reader, and he may stand out as a paragon of objectivity and tolerance which is materialised in his civilised attitude and care for the two helpless

women (Victor Haldin's mother and sister), while an eastern reader, a Russian, for instance, who is under the rule of an autocratic system, may have more sympathy for Razumov, observing the old professor as the forger of Razumov's narrative aiming to demonise Razumov out of his undeclared rivalry for Natalia.

Phelan further maintains that he regards "the ethical dimension of reading as an inextricable part of narrative as rhetoric". He argues that his skeletal definition of narrative ("somebody telling …") produces a multileveled communication between the author and the real reader which "involves the audience's intellect, emotion, psyche, and values." He then maintains that "these values interact with each other":

> Our [the readers'] values and those set forth by the implied author affect our judgment of characters, and our judgments affect our emotions, and the trajectory of our feelings is linked to the psychological and thematic effects of the narrative. Furthermore, the communicative situation of narrative- somebody telling… − is itself an ethical situation. The teller's treatment of the events will inevitably convey certain attitudes toward the audience, attitudes that indicate his or her sense of responsibility to and regard for the audience. Similarly, the audience's response to the narrative will indicate their commitments to the teller, the narrative situation, and the values expressed in the narrative."[97]

Unlike the previous ethical and moral evaluations of literature which assessed literature with reference to external ethical and moral principles, Phelan does not refer to anything outside the text. He believes that the reader's ethical evaluations are

produced by his/her interaction with the sender's (the real author, the implied author and the narrator(s)) attitude towards and presentation of the narrative text. Phelan further argues that, though his theory of narrative and ethics has much in common with that of Wayne Booth, who expressed his theory of the relationship between the readers and books as that of potential friends, and that of A. Z. Newton, which examines the "ethical consequences of narrating story and fictionalizing person, and the reciprocal claims binding teller, listener, witness, and reader in that process",[98] he is more "inclined to let individual narratives develop their own set of ethical topoi".[99] Something like what Martha Nussbaum presents, when she maintains:

> Novels … construct and speak to an implicit reader who shares with the characters certain hopes, fears and general human concerns and who for that reason is able to form bonds of identification and sympathy with them, but who is also situated elsewhere and needs to be informed about the concrete situation of the characters. In this way, the very structure of the interaction between the text and the imagined reader invites the reader to see how the mutable features of society and circumstances bear on the realization of the shared hopes and desires – and also, in fact, on their very structure.[100]

Furthermore, another vital difference between Phelan's ethical concerns with the narrative with those of Booth and Newton is that they consider narrative as mainly an ethical act which dominates every other aspect of the narrative, whereas for Phelan narrative is more than the ethical evaluation which is produced by the interaction of textual and readerly dynamics. Phelan further maintains that the reader's ethical position is the outcome of the "dynamic interaction of four ethical situations":

> That of the characters within the story world[;] that of the narrator in relation to the telling and to the audience … that of the implied author in relation to the authorial audience; the implied author's choice to adopt one narrative strategy rather than another will affect the audience's ethical response to the characters; each choice will also convey the author's attitudes toward the audience; that of the flesh and blood reader in relation to the set of values, beliefs, and locations that the narrative invites one to occupy.[101]

Phelan finally concludes that "ethical guidance to their audiences is one of the chief things that implied authors do: writing narrative involves taking ethical stands and communicating those stands explicitly or implicitly, heavy-handedly or subtly − or anything in between to one's audience."[102] For example, the "ethical guidance" that Jane Austen and the implied author present in *Emma* is fairly explicit as the narrator indicates in the first pages of the novel that the young and immature Emma in the opening pages of the novel is a bit spoiled by her father so that she feels free to meddle in the affair of others. Her matchmaking career proves quite harmful to herself and others, and the wise Mr Knightley as the moral centre of the novel is obliged to step in and correct her time and again. However, ethical guidance in *Under Western Eyes*, as I will argue in my chapter on that novel is a complex, multidimensional issue. Indeed, ethical guidance is rarely easy and explicit in Conrad even though he is a highly ethically concerned novelist. Even in his first novel, *Almayer's Folly*, ethical concerns are not as easily definable as a typical Austen novel. It raises, for example, the following questions: why does Conrad use adventure fiction standards as his default position, but then twists them, since the so called

civilised (the colonisers) are not victorious in the end but the native? Why does he create a hybrid character like Nina Almayer? Why can't we judge Almayer's actions as totally unethical though lots of them actually are?

Cognitive Narratology

Cognitive theory, as Manfred Jahn summarises it, "investigates the relations between perception, language, knowledge, memory and the world".[103] This branch of narratology is clearly interdisciplinary since it is concerned with various subjects and disciplines such as philosophy, linguistics, psychology and neurology, and the way that these disciplines interact to provide tools for commenting on the construction and interpretation of narratives. This approach, then, views the relations between narrative and mind in the context of these various disciplines in order to study the production and comprehension of narratives. However, this branch of narratology is concerned with narrative in the broadest sense of the term which may include face-to-face storytelling, fictional and non-fictional printed narratives, cinematic narrative, the news, graphic novels, drama, etc. Nevertheless, as the subject of this study is Joseph Conrad's fiction, I am only concerned with printed fictional material in general. Chapter Six will focus on *The Rover* which will be read with the tools provided by this approach.

As this approach is the latest development in narratology and is still at an experimental level – and as this approach covers a large number of disciplines and their relations to cognitive narratology, it seems necessary to explain some basic

terms in this approach. Cognition theorists frequently use the three terms of Schema, Frames and Scripts as foundational terms in cognitive theory. These terms do not have a standard meaning for all the specialists in the field, and sometimes they are used interchangeably as synonyms. They generally refer to a generic mental representation of a concept, event or activity through which the cognisor attempts the classification and understanding of the internalised image, event or activity. Nevertheless, with closer scrutiny, one can see the subtle differences between the terms. Schema, for example, is a term which has a more common use than the other terms and has been frequently used as a term concerned with classification. The closest approach to the word concerned with cognition is Emmanuel Kant's definition of the term in his *Critique of Pure Reason* (1871). Kant was curious to understand whether human knowledge was all based on sensory experience or whether there was some sort of *a priori* basic knowledge of space and time which would be necessary for making sense of the world. Kant concluded that our cognition is dependent on both of the aforementioned elements. Furthermore, he introduced the term schema to refer to the basic concepts of understanding. He argues: "In fact, it is schemata, not images of objects, that lie at the basis of our pure sensible concepts. No image whatever of a triangle would ever be adequate to the concept of the triangle as such. … The schema of a triangle can never exist anywhere but in thoughts, and is a rule for the synthesis of imagination regarding pure shapes in space".[104] Cognitive psychologists who have built on Kant's definition maintain that schemata are the basic elements of cognitive structure. Knowledge stored in memory through the

senses is matched with *a priori* knowledge, and the totality of these two organise our experiences in mental blocks in the brain as schemas.

In cognitive narratology, this concept is usually used with two other concepts: "frames" and "scripts". However, as I have suggested, cognition theorists and cognitive narratologists do not have a clear-cut definition of the terms and sometimes use them as synonyms. Manfred Jahn, for instance, trying to differentiate "frames" from "scripts", maintains that "[f]rames basically deal with situations such as seeing a room or making a promise[;] scripts cover standard action sequences such as playing a game of football, going to a birthday party, or eating in a restaurant".[105] This definition, however, does not resolve the problem. It does not fully clarify the difference between the two terms. To have a better understanding of the notion of "frames" the best source is "Artificial Intelligence". The pioneer in this field, Marvin Minsky, proposed that our experiences of familiar situations or events are represented in generic forms as frames in the mind and that these frames contain gaps. Each gap is expected to be filled with an expected element of the situation. For instance, an application form is a kind of frame in which there are some generic questions which the applicant is familiar with as general requirements for the position but at the same time there are some gaps or slots seeking for specific information about the particular applicant to insert in the blank spaces.[106] With Minsky's clarification Jahn's definition becomes clearer: with frames we are only concerned with a single situation whereas in scripts we are concerned with a sequence. Eating in a restaurant that Jahn refers to is a good example. There is a restaurant script which guides our conduct

once we decide to eat in a restaurant. We expect to be welcomed by a waiter/waitress and seated at a table; we expect to select food from a menu and wait till it is delivered by a waiter/waitress; we expect to be delivered a bill and leave more money than asked for in the bill as a tip for the people who served us in the restaurant. This is the standard restaurant script that we are ready to encounter. However, we might confront a non-standard situation like a self-service restaurant in which most of these predicted actions are eliminated, and we are supposed to pick up anything we need and go to the till to pay. In this case, we confront a new situation and revise our standard restaurant script to confront the new situation. We produce the self-service restaurant script. These are the basic ingredients of cognitive theory but, when we are dealing with narratives in cognitive narratology, matters tend to be more complex than this. However, Alber and Fludernik argue that cognitive narratologists "show that the recipient uses his or her world knowledge to project fictional worlds, and this knowledge is stored in cognitive schemata called frames and scripts.[107]

Cognitive narratology, as David Herman, the most prominent practitioner of this approach in the English speaking world argues, is "the study of mind-relevant aspects of storytelling practices, wherever — and by whatever means — those practices occur".[108] It is therefore applicable when we see any mind relevant activities in narratives. This includes the activities which are involved on behalf of the author and the narrator(s) in the construction of "narrative worlds", and also the part readers play in the decoding of the constructed narrative world with the involvement of their minds and the negotiations which take place between the mind of the reader and the

constructed "narrative world" which is produced by the hierarchy of the author and the narrator(s). Herman summarises his cognitive approach as follows:

> [I]n my approach, time, space, and character can be redescribed as key parameters for narrative world-building. Through acts of narration, creators of stories produce blueprints for world construction. These blueprints, the complexity of whose design varies, prompt interpreters to construct worlds marked by a particular spatiotemporal profile, a patterned sequence of situations and events, and an inventory of inhabitants.[109]

This summarisation of his version of cognitive narratology evidences Herman's attachment to classical narratology as he is still concerned with created "blueprints" and the temporal and spatial ordering of the presented material which is "patterned" – i.e. an intentional sequence. But this attachment to classical assumptions of narrative is heavily revised as the major role is transferred from narrative itself to the narrative producers (authors and narrators) and its consumers (readers). He further maintains that readers map discourse cues onto the "WHEN, WHAT, WHERE, WHO, HOW, and WHY dimensions of [the] mentally configured worlds".[110] This highlights the central role of the readers and their mental activity as they negotiate the story, its setting, its characters, the way the narrative discourse is presented and the justification for the special way in which this narrative works. Herman elaborates more on these concepts when he tries to clarify what he means by "storyworlds". This is a twofold concept: it means the way that authors and their narrators create a world as well as the way readers negotiate textual cues to reconstruct their own storyworlds. Herman believes that, in the process of reading, the readers move from their real

situations into the fictional world step by step as they move forward in the comprehension of the story world revising their previous impressions and understanding by remapping "who did what to and with whom, when, where, why".[111]

Cognitive narratologists give a prominent position in their models to the neglected or marginalised role of the characters or, more specifically, fictional minds. Cognitive theory maintains that meaning does not exist in words, sentences or even the language itself as but rather in people who use the language and communicate with that language system. In other words, when we are concerned with fictional narratives, the priority which was given to events shifts to the existents (and particularly characters) to bridge fiction with reality.

One of the other ignored areas in classical narratology was the referentiality of fictional narratives. Under the influence of structuralism, especially Ferdinand de Saussure's structuralist linguistics which neglected the "referent" and instead foregrounded "signifier" and "signified", classical narratologists ignored the relationship between the story-world and the real world, especially the fictional characters and their relationship with flesh and blood people living in the real world. Cognitive narratology focuses on this ignored area to investigate in particular the nexus of mind and narrative. Therefore, character, considered as the main component of the story-world, takes the primary position which was given to events in classical narratology. Classical narratology followed the Aristotelian preference of plot over character. For cognitive narratologists, however, characters are more than agents who

participate in the plot to advance it forward. Probably one of the reasons that classical narratologists were not so much concerned with characters was that they could not create a grammar for this category and then generalise it to all fictional writings. Vladimir Propp and A. J. Greimas tried to offer such a typology, but their arguments were more concerned with simple and formulaic fictional works rather than more serious narratives.[112] Moreover, they were not discussing characters *per se* but rather their function in the narratives they were discussing. As Aristotle did in his *Poetics*, they subordinate characters as agents to plot or the story. Cognitive narratology, however, maintains that readers try to make sense of narrative worlds by their cognition or knowledge of the real world. This knowledge is simultaneously applied to both what happens in the course of the fictional world and what kinds of people are involved in the incidents. Alan Palmer in *Fictional Minds* (2004), for instance, argues that when reading a fictional world, we apply our knowledge of the real people we know to the fictional characters of the text to understand them. Consequently, this produces totally different readings of the same text by different people. For instance, as suggested earlier, the readings of a reader of *Under Western Eyes* who has been brought up in the United States or the United Kingdom would be a totally different from those of a reader who has been brought up and lives in an autocratic political system. The first type of reader might be ready to condemn Razumov for his betrayal whereas the second type of reader, who knows the meaning of life in an autocracy, hesitates to come to such a quick decision. He/she may even sympathise with Razumov as a victim of both the autocracy and the émigré revolutionaries.

Cognitive narratology, thus, is an attempt to amplify classical narratology by providing tools that classical narratologists either ignored[113] or did not have access to at their time. One of the early developers of this approach, though she was not intending to establish a new narratological approach, is Dorrit Cohn, in her seminal book, *Transparent Minds: Narrative Modes for Presenting Consciosness in Fiction* (1978) which was published years before the advent of cognitive narratology. Devoting each chapter of her book to a single aspect of how fictional minds are represented in narrative form, Cohn does two separate things in her book to show how through speech representation narrative texts manage to get access into the minds of their fictional characters. She discusses and exemplifies her theories with reference to fiction by canonical writers such as Dostoevsky, James, Kafka, Joyce, Woolf (but unfortunately not Joseph Conrad), to show how narrative texts use direct discourse in quotation marks, indirect discourse as noun clauses and free indirect discourse to present the utterances of their characters in the text. In addition, she shows how, as well as represented speech, writers can depict the minds of their characters with what she called "quoted monologue", "psycho-narration" and "narrated monologue". By these means authors are able to depict the mental process of their characters. This second category is more taken advantage of by high modernists like Joyce, Woolf and Faulkner, whereas Conrad extensively employs the first category. The narrative method of *Lord Jim*, with its extensive use of quotation marks to separate the discourse of Marlow from that of the extradiegetic narrator, is an obvious example of Conrad's use of direct speech. Indirect speech is a commonly used device taken advantage of by all authors including Conrad. Free Indirect

Discourse is only extensively used by a selected number of authors like Jane Austen in *Emma*. However, Conrad, as I will discuss in the chapter on *The Secret Agent*, uses the technique time and again to enrich the narrative act of the extradiegetic narrator so that it can relay the speech of other characters with it simultaneously.

Cognitive narratology has claimed the widest scope to date in narratology as it deals with narrative and stories in any form. This makes Alan Palmer claim that it is the pilot-discipline in critical approaches to literature, not just another approach like Marxist, Psychological, Rhetorical, etc. "In my view", Palmer maintains, "the cognitive approach is the basis of all the others. It does not stand alongside them; it sits underneath them. It is the means by which critics gather the evidence that allows them to make their various judgments." He then concludes "that the cognitive approach is not necessarily an end in itself and so its analyses will naturally tend to drift into these other fields." He goes even further and claims that "all serious students of literature are cognitivists, whether they like it or not."[114] To foreground his cognitive narratological approach, Palmer recounts the real situation that he encountered when he tried to apply his theory of "fictional minds" to the Box Hill chapter in Jane Austen's *Emma* and the Waterloo ball chapter in Thackeray's *Vanity Fair* "to see how the minds of the characters in those chapters were constructed."[115] He maintains that he was not familiar with narratology at the time, but that he tried speech representation in fiction as well as focalisation and story analysis and characterisation and finally possible-worlds theory. He confirms that each of these

helped him more or less, but none of them could convincingly theorise his argument about the working of the fictional minds of his subject. Furthermore, Palmer maintains that his familiarity with reader response theory helped him greatly to frame his argument.

In *Fictional Minds* Palmer, as his title suggests, focuses on the presentation of fictional minds. He begins his argument with the interest of narratologists in the presentation of consciousness in fiction. He reviews the arguments of narratologists such as Gerard Genette, Mieke Bal, Seymour Chatman, Shlomith Rimmon-Kenan and Dorrit Cohn. He maintains that concepts such as stream of consciousness, interior monologue, free indirect discourse, the study of characters as actants and functions or focalisation do not suffice for a coherent treatment of the fictional minds of the characters. In his second book, *Social Minds in the Novel* (2010), Palmer links fictional minds presented in fiction with the social minds of real people interacting in real life situations. He asserts that "speaking broadly, there are two perspectives on the mind: the internalist and the externalist. These two perspectives form more of a continuum than an either/or dichotomy, but the distinction is, in general, a valid one". He then defines the two: "An internalist perspective on the mind stresses those aspects that are inner, introspective, private, solitary, individual, psychological, mysterious, and detached", whereas "An externalist perspective on the mind stresses those aspects that are outer, active, public, social, behavioural, evident, embodied, and engaged."[116] The work that classical narratologists have done concerning consciousness presentation in fiction is related to what Palmer designates as the

internalist perspective. This follows their assumption concerning the centrality of the text and the exclusion of the reader. Palmer, however, maintains that the internalist perspective is only half of the issue in question. Problematizing one of the central concepts of classical narratology, Palmer believes that the assumption that a narrative is a sequence of events governed by temporality and causality should not be the central issue in narratology because "fictional narrative is, in essence, the presentation of mental functioning."[117] He argues that "events in the storyworld are of little importance unless they become the experiences of characters. Events can occur independently of characters, but they will, on the whole, only have a significance for the narrative because of their effect on those characters' minds."[118]

The second theorist who has taken advantage of cognitive narratology to tackle fiction is Lisa Zunshine. Like Palmer, she also deals with the neglected role of characters and their mental states in fiction, and the way readers recreate these states through textual cues. In her book *Why We Read Fiction: Theory of Mind and the Novel* (2006), she refers to a scene in Woolf's *Mrs Dalloway* to get into her approach to fiction. This scene is the one in which Peter Walsh, the previous lover of Clarissa Dalloway, is back from India after a long time and visits her unexpectedly (without her prior knowledge) while she is preparing for a party she is giving the evening of the same day. The passage in the novel discussed by Zunshine runs as follows: "'And how are you?' said Peter Walsh, positively trembling; taking both her hands; kissing both her hands."[119] Zunshine's focus on this passage is Walsh's trembling, and how

the reader of fiction automatically associates this body movement with the character's thoughts and feelings and not say to the possibility of Parkinson's disease:

> Assuming that you are a particularly good-natured reader of *Mrs. Dalloway*, you could patiently explain to me that had Walsh's trembling been occasioned by an illness, Woolf would have told us so. She wouldn't have left us long under the impression that Walsh's body language betrays his agitation, his joy, and his embarrassment and that the meeting has instantaneously and miraculously brought back the old days when Clarissa and Peter had "this queer power of communicating without words" because, reflecting Walsh's own "trembling," Clarissa herself is "so surprised, . . . so glad, so shy, so utterly taken aback to have [him] come to her unexpectedly in the morning!"[120]

Zunshine then asks her readers why Woolf should have told her readers that the trembling is the result of an illness if it was so, and why she just takes it for granted and leaves it unexplained that it is the result of Peter Walsh's emotional intensity. Zunshine further argues that writers have used depicting their characters behaviour and gestures to inform us of their feelings since ancient times. She accordingly concludes that "[w]e all learn, whether consciously or not, that the default interpretation of behaviour reflects a character's state of mind, and every fictional story that we read reinforces our tendency to make that kind of interpretation first."[121]

Zunshine further elaborates on the theoretical framework of her study, and puts the theories in practice on literary works ranging from *Beowulf* to *Lolita*. The first argument that she proposes is "mind-reading" or what she also calls "Theory of Mind", adopted from cognitive psychology. Zunshine believes that with the help of

this ability fiction readers observe characters' words, actions and gestures in order to decipher their mental states or conditions since we do the same to interpret the mental condition of flesh and blood people in real life. According to this theoretical framework, readers assume that the fictional characters' words, actions or gestures are triggered by a mind similar to our own which experiences emotion, holds beliefs and reasons in roughly similar ways as we ourselves would. Zunshine's approach is neither based on the mimetic representation of fictional characters nor on anything previously expressed by literary theorists but on the observation and practice of human sociability. With such a background in mind Zunshine believes that the readers of *Mrs Dalloway* immediately recognise that Peter Walsh's trembling is caused by the emotional intensity he experiences when meeting a woman he has been in love with for a long time. However, the situation is not as exactly as Zunshine expresses it. In fact, Woolf prepares her reader to come upon such an interpretation both prior to and after the trembling by the represented thoughts of both Peter Walsh and Clarissa Dalloway concerning the physical appearance of the other.

Zunshine calls her second category "metarepresentationality". She links the second category to the first by maintaining that "the attribution of mental states to literary characters is crucially mediated by the workings of our metarepresentational ability."[122] She then defines metarepresentationality as the quality which fictional narratives rely on in order to "manipulate, and titillate our tendency to keep track of *who* thought, wanted, and felt what and *when*."[123] By metarepresentation, then, Zunshine means the reader's ability to follow the information presented in the novel

and the reader's revision of his/her changes of outlook during the course of his/her reading. For instance, in *The Secret Agent,* the title of the novel activates the schemata in the mind of the reader to prepare himself/herself for a detective story, but this preliminary assumption is to be revised when we observe Mr Verloc as a shop keeper who is leaving his shop. However, the reader is later tempted to go back to his detective schema as the shopkeeper is named as the protector of society by the narrator. Another good example would be the judgment the narrator, the reader, and Winnie's mother pass on Verloc. Whereas the naive mother always reminds Winnie and Stevie to respect Verloc as their protector, the narrator and the reader have quite the opposite view. One wonders what would Winnie's mother have said if she had become aware of Stevie's brutal death as a result of Verloc's plot. Trying to link both theories, Zunshine finally maintains that metarepresentation is actually based on Theory of Mind. She argues:

> Broadly speaking, whereas our Theory of Mind makes it possible for us to invest literary characters with a potential for a broad array of thoughts, desires, intentions, and feelings and then to look for textual cues that allow us to figure out their states of mind and thus predict their behaviour, our metarepresentational ability allows us to discriminate among the streams of information coming at us via all this mind-reading. It allows us to assign differently weighed truth-values to representations originating from different sources (that is, characters, including the narrator) under specific circumstances.[124]

Notes

[1] .Narratology and narrative theory are used as synonymous terms throughout this thesis.

[2] . For ancient theorists and a long time after them poetry meant all the existing genres and forms of literature at their time, something like what we call literature now.

[3] . Aristotle. *Poetics*, trans. Joe Sachs (Newburyport, MA: Focus Publishing, 2006), pp. 29-30.

[4] . Ibid., p. 28.

[5] . By "necessity" he means that the dramatist should keep only the events, existents and details which are necessary for the development of the plot, and delete anything that is not contributing towards the plot. By "probability" he means that the events of the plot and actions of the characters must have the potentiality of happening in the real word. They must not be far-fetched.

[6] . E. M. Forster, *Aspects of the Novel* (Harmondsworth: Penguin, 2000), p. 87.

[7] . Ibid., p. 73.

[8] . This distinction is a modern rephrasing of Plato's mimesis vs. diegesis. They refer to two manners of presentation, the unmediated and the mediated. In the former the events and actions are dramatised while in the latter they are all merely told overtly by a narrator.

[9] . Percy Lubbock, *The Craft of Fiction* (New York: Charles Scribner's Sons, 1921), pp. 192-93.

[10] . These would be more explained when reviewing Wayne Booth and Gerard Genette.

[11] . Writing in French, the original term that Todorov introduced was *narratologie* on which the English term narratology was coined.

[12] . Qtd. in Luc Herman, *Handbook of Narrative Analysis*. Ed. Bart Vervaeck (Lincoln: University of Nebraska Press, 2005), p. 41.

[13]. Morphological in the sense that there is no clear boundary between the three narrative situations but the usually morph into each other.

[14] . It is interesting that in the German tradition we have the same struggle of "telling" and "showing" discussed with reference to Henry James, Percy Lubbock and Wayne C. Booth. Stanzel refers to the same issue when he names Friedrich Spielhagen as the follower of the "showing" theory opposed by Kate Friedemann who defends the "telling" theory. However they use the terms mediacy and immediacy for telling and showing respectively.

[15] . Franz Stanzel, *A Theory of Narrative*, trans. Charlotte Goedsche (Cambridge: Cambridge University Press, 1984), p. 4. Further references to this text are indicated with page numbers after the quotations.

[16] . This term is used in its Genettean sense meaning the story world here.

[17] . *A Theory of Narrative*, p. 17.

[18] . Monika Fludernik, *An Introduction to Narratology* (London: Routledge, 2009), p. 92.

[19] .Franz Stanzel, "A Low-Structuralist at Bay? Further Thoughts on a Theory of Narrative", *Poetics Today* 11.4 (1990): 805‑16. This Diagram is first introduced in Stanzel's *A Theory of narrative*, but he presents more details and examples here.

[20] . Qtd. In Gerard Genette, *Narrative Discourse: An Essay in Method*. trans. Jane E. Lewin (Ithaca: Cornell University Press, 1980), p. 7. Further reference to this text is indicated by page numbers following the quotations.

[21] . Marie-Laure Ryan, "Cyberage Narratology: Computers, Metaphor, and Narrative" in David Herman, Ed. *Narratologies*: *New Perspectives on Narrative Analysis* (Columbus: Ohio State University Press, 1999), p. 113.

[22] . Quoted in *Narrative Discourse*, p. 33.

[23] . To avoid confusion, from now on, I will follow Rimmon-Kenan who replaces Genette's narrative with story and his narrative discourse with text.

[24] . Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca: Cornell University Press, 1978), p. 64.

[25] "First Narrative" is the narrative that we consider as the default narrative concerning the temporal presentation of events in a narrative. For instance, in *The Secret Agent* the first narrative begins with Verloc's leaving the shop to visit the foreign Embassy. Therefore, the details given on how Verloc and Winnie came to know each other and marry, and then move to Bret street with Stevie and Winnie's mother are events that take place prior to the first narrative. Therefore, they are instances of analepsis.

[26] . Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (London: Methuen, 1983), p. 48.

[27] . There are two more terms that Genette coins concerning anachrony (as regards both analepsis and prolepsis). Homodiegetic analepsis or prolepsis takes place when the event, character or situation referred to is in the first narrative, if this is not the case, the anachrony will be heterodiegetic

[28] . *Narrative Discourse*, p. 87.

[29] . *Narrative Fiction*, p. 71.

[30] . Mieke Bal, *Narratology: Introduction to the Theory of Narrative*. 2nd Ed. (Toronto: University of Toronto Press, 1985), p. 104.

[31] . Ibid., p. 104.

[32] . Ibid., p. 119.

[33] . *Narrative Fiction*, p. 71.

[34] . Ibid., p. 71.

[35] . Ibid., p. 74.

[36] . Ibid., p. 78.

[37] Ibid., p. 79.

[38] . In his *Story and Discourse*, Chatman's classification of narrators is different from that of Genette's. Whereas Genette's is a quantitative classification using terms such as intra-, extra-, homo- and hypo-, Chatman's is qualitative , dealing with the covertness and overtness of the audibility of the narrator. However, Genette's terminology is now the more common since it is used by a greater number of narratologists. Moreover, his coinages are more precise and objective.

[39] . One of the reasons that Hemingway intentionally does not specify the characters with a proper name is to expose the reader, with more emphasis, to the concepts they stand for.

[40] . Sherwood Anderson, *Horses and Men,* (New York: B. W. Huebsch, 1923).

[41] . *Narrative Fiction*, p. 81.

[42] . What Rimmon-Kenan and Uspensky assert here is almost the same as the controversial 'Implied Author' that Wayne Booth introduces in his *Rhetoric of Fiction*, later more elaborated on by Chatman and others. Rimmon-Kenan contradicts herself concerning the term for in another chapter of her book, she rejects the existence of the implied author.

[43] . Mikhail Bakhtin*, Problems of Dostoevsky's Poetics*. trans. Caryl Emerson (Minneapolis: University of Minnesota Press, 1984), p. 189.

[44] . He categorises them as unidirectional discourses in which we will have stylization, the voice of the other having a passive role. In vari-directional, "the speaking voice occupying another's discourse deliberately misbehaves with the intended semantic direction of that discourse."

[45] . Richard Aczel, "Hearing Voices in Narrative Texts." *New Literary History* 29.3 (1998), p. 408.

[46] . *Narrative Discourse*, p. 216.

[47] . Ibid., p. 217.

[48] .Ibid., p. 217.

[49] . *Story and Discourse: Narrative Structure in Fiction and Film*, p. 18. Further references to this text will be indicated by parenthesised page numbers in the body of the text.

[50] . Chatman uses the term audience rather than reader as he is talking about narrative in a broad sense which includes film and theatre as well.

[51] . *Story and Discourse,* p. 151.

[52] . There is an implicit contradiction in Chatman's discussion concerning the relationship between the narrator and the implied author. While he maintains the importance of the implied author and its counterpart, the implied reader, and argues for the possibility of narratorless narrative texts, he maintains that "the implied author can *tell* us nothing. He, or better, *it* has no voice, no direct means of communicating. It instructs us silently, through the design of the whole, with all the voices, by all the means it has chosen to let us learn" (Chatman, p. 148). If the implied author is totally silent and has no voice, how can it play a role in narrative communication without the existence of the narrator?

[53] . Linda Hutcheon, for instance, in her book entitled *The Politics of Postmodernism* argues that "there is little sense in trying to find a definition of postmodernism that would encompass all the varying usages of the term. That route would only lead to further confusion and contribute to the already apparent lack of clarity and consistency of meaning in the use of the word." Linda Hutcheon, *The Politics of Postmodernism*. 2nd Ed. (London; New York: Routledge, 2002), p. 16.

[54] . Andrew Gibson, *Towards a Postmodern Theory of Narrative* (Edinburgh: Edinburgh University Press, 1996), p. 4. Subsequent references to this work are indicated by page numbers after the quotations.

[55] . Daniel Punday, *Narrative After Deconstruction* (Albany: State University of New York Press, 2003), pp. 113-15.

[56] Ibid., p. 76.

[57] . Mark Currie, *Postmodern Narrative Theory* (Basingstoke: Macmillan Press, 1998), p. 1.

[58] . Currie later clarifies this by his reference to poststructuralist thinkers such as Jacques Lacan and his psychoanalysis which maintains that identity is constructed by language; Hayden White's metahistory which argues that history is formed by a plot and a story; and Homi Bhabha's argument of the concept of nation state as a narrative rather than a truth.

[59] . Joseph Conrad. *Youth, Heart of Darkness, The End of the Tether,* Ed. Owen Knowles (Cambridge: Cambridge University Press, 2010), p. 45.

[60] . Nina Pelikan Straus, "The Exclusion of the Intended from Secret Sharing" in *Joseph Conrad.* Ed. Elaine Jordan (London: Macmillan, 1996), p. 50.

[61] . Edward Said, *Culture and Imperialism* (London: Vintage, 1994), p. 25.

[62] . Patrick O'Neill, *Fictions of Discourse: Reading Narrative Theory* (University of Toronto Press, 1994), p.8. Subsequent references to this book are indicated with parenthesised page numbers after the citations.

[63] . In each chapter of his study, O'Neill takes a concept or term from classical narratology justifies its validity and then looks at it with a postmodern outlook which adds on the classical understanding of

the term. Therefore, O'Neill's approach is quite different from that of Gibson. Even if compared to Currie's, O'Neill's approach is closer to classical narratology.

[64] . *Narrative Discourse*, p. 4.

[65] . See Chapter 3 of *Fictions of Discourse*, pp. 58-82.

[66] . This is very much similar to or drawn from the concept of "Heteroglossia" or "polyphony" which Mikhail Bakhtin elaborates on in *Problems of Dostoevsky's Poetics.*

[67] . Aristotle, *Poetics*, trans. Joe Sachs (Newburyport, MA: Focus Publishing, 2006), p.26.

[68] . Aristotle is introducing his elements of tragedy: plot, character, thought and diction which compose a unified whole, turning a universal (a theme) into a particular like *Oedipus Rex*.

[69] . R. S. Crane, "The Concept of Plot and the Plot of *Tom Jones*." *Critics and Criticism: Ancient and Modern*. Abridged Ed. (Chicago: University of Chicago Press, 1957), p. 62. Subsequent references to this text are parenthesized with page number after the quotations.

[70] . These are the same elements that Aristotle designates as the main constituent elements of a tragedy.

[71] . *The Craft of Fiction*, p. 62.

[72] . Wayne Booth, *The Rhetoric of Fiction*, 2nd Ed. (Harmondsworth: Penguin, 1987), p. 7.

[73] . *Narrative Discourse*, p. 164.

[74] Later, in *The Company We Keep: An Ethics of Fiction* (1988), Booth turns more towards ethical criticism, which he defines as an attempt to "describe the encounters of a story-teller's ethos with that of the reader or listener" (8). However, this topic of ethics of writing and reading is further explored by James Phelan as the major theoriser and practitioner of the approach in the next generation of rhetorical narratologists.

[75] . Peter J. Rabinowitz, *Before Reading: Narrative Conventions and the Politics of Interpretation* (Columbus: Ohio State University Press, 1997), pp. 1, 3.

[76] . James Phelan, *Reading People, Reading Plots: Character, Progression, and the Interpretation of Narrative,* (Chicago: University of Chicago Press, 1989), p. 107.

[77] . Brian Richardson, "Narrative Dynamics", in *Routledge Encyclopedia of Narrative Theory*. Eds. David Herman, Manfred Jahn, and Marie-Laure Ryan. (London: Routledge, 2005), p. 353.

[78] . *Reading for the Plot*, p. 10.

[79] . Ibid., p. 90.

[80] . To explain these terms, Phelan uses the classical narratological distinction between story and discourse. By instability he means unsettled matters concerning the characters at the story level. For

instance, what would happen to Stevie if Verloc loses interest in him in *The Secret Agent*. Tension is something on the discourse level like the level of awareness that narrators and characters have. For instance, the reader knows that Razumov is a Russian State spy immediately after the first part of *Under Western Eyes* whereas the Russian émigrés in Geneva know this much later.

[81] . James Phelan, *Reading People, Reading Plots: Character, Progression, and the Interpretation of Narrative* (Chicago: University of Chicago Press, 1989), p. 115.

[82] . Ibid., p. 15.

[83] . By "temporal Experience" Phelan and Rabinowitz mean the progress in reading the text by the reader in time through which readers form ideas about the narrative, encounter gaps, make hypotheses and revise all these to fill the gaps while reading a narrative till they get to the end. It is only at the end that they have a whole view of the text.

[84]. David Herman et. al., *Narrative Theory: Core Concepts and Critical Debates* (Columbus: Ohio State University Press, 2012), p. 58.

[85] . *Reading People, Reading Plots*, p. 3.

[86] Ibid., p. 11.

[87] . Ibid., p. 12.

[88] . Jonathan Culler, *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature* (London; New York: Routledge, 2002), p. 275.

[89] . *Reading People, Reading Plots*, p. 2.

[90] . Ibid., p. 13.

[91] . Phelan adds the plural 's' in his later versions of the definition to indicate that there are usually more than one purpose(s) for the narrative act of the narrator.

[92] James Phelan, *Narrative as Rhetoric: Technique, Audiences, Ethics, Ideology* (Columbus: Ohio State University, 1996), p. 218.

[93] . James Phelan, *Living to Tell about It: A Rhetoric and Ethics of Character Narration* (Ithaca: Cornell University Press, 2004), p. ix.

[94] . James Phelan, *Experiencing Fiction: Judgments, Progressions, and the Rhetorical Theory of Narrative* (Columbus: Ohio State University Press, 2007), pp. 3-4.

[95] . Ibid., p. 10.

[96] . Ibid., p. 13.

[97] .James Phelan, "Sethe's Choice: *Beloved* and the Ethics of Reading". In Todd F. Davis Ed. *Mapping the Ethical Turn: A Reader in Ethics, Culture, and Literary Theory*. Eds. Todd F. Davis and Kenneth Womack (Charlottesville: University of Virginia Press, 2001), p.94.

[98] . Adam Z. Newton, *Narrative Ethics* (Cambridge, Mass.; London: Harvard University Press, 1995), p. 11.

[99] . "Sethe's Choice", p. 95.

[100] . Martha Nussbaum, *Poetic Justice: The Literary Imagination and Public Life* (Boston, Mass.: Beacon Press, 1995), p. 7.

[101] . "Sethe's Choice", pp. 95-6.

[102] . Ibid., p. 97.

[103] .Manfred Jahn, "Cognitive Narratology", in *Routledge Encyclopedia of Narrative Theory*, p. 67.

[104] . Immanuel Kant, trans. Werner S. Pluhar. *Critique of Pure Reason* (Indianapolis: Hackett Publishing. Company, 1996), p. 213.

[105] . Manfred Jahn, "Cognitive Narratology" in *Routledge Encyclopedia of narrative theory*, p. 69.

[106] . Marvin Minsky, "A Framework for Representing Knowledge," in *The Psychology of Computer Vision*, Ed. P. H. Winston (New York: McGraw-Hill, 1975), p. 219.

[107] . Jan Alber and Monika Fludernik, Eds. *Postclassical Narratology: Approaches and Analyses* (Columbus: The Ohio State University Press, 2010), p. 11.

[108] . David Herman, "Cognitive Narratology", Paragraph 2. In: Hühn, Peter et al. (eds): *The living Handbook of Narratology*. [view date: 3 Sep 2012]

[109] . *Narrative theory: Core Concepts and Critical Debates*, p. 17.

[110] . Ibid., p. 17.

[111]. David Herman, *Story Logic: Problems and Possibilities of Narrative* (Lincoln: University of Nebraska Press, 2002), p. 5.

[112] . Vladimir Propp tried to present a typology for the classification of the Russian folktales in *Morphology of the Folktale,* trans. Laurence Scott, (1968). A. J. Greimas introduces a typology called the "actantial model" introduces the six functions of "sender, receiver, helper, opponent and object, subject".

[113] . However, along with the classical narratology's ignorance of the role of the reader and highlighting the text there were counter arguments proposed by theorists like Wofgang Iser with his "reader response" theory and Roland Barthes "readerly" and "writerly" texts in which the active participation of the reader for deciphering the meaning is required.

[114] . Alan Palmer, “Social Minds in Fiction and Criticism” in *Style*: Summer 2011. Vol. 45, Iss. 2, p. 196.

[115] . Alan Palmer, *Fictional Minds* (Lincoln: University of Nebraska Press, 2004), p. 1.

[116] . Alan Palmer, *Social Minds in the Novel* (Columbus: Ohio State University Press, 2010), p. 39.

[117] . Ibid., p. 5.

[118] . Alan Palmer. “Social Minds in Fiction and Criticism”, p. 202.

[119] . Virginia Woolf, *Mrs Dalloway* (Oxford: Oxford University Press, 1992), p. 52.

[120] . Lisa Zunshine, *Why We Read Fiction*: *Theory of Mind and the Novel* (Columbus: Ohio State University Press, 2006), p.3.

[121] Ibid., p. 4.

[122] . *Why We Read Fiction*, p. 5.

[123]. Ibid., p. 5.

[124] . Ibid., p. 60.

Chapter Two

Distance and Focalisation

in

Almayer's Folly

A writer's first novel is like an introduction: introduction in many different senses. It exposes the novelist to his/her audience (the publisher, the critics and the common reader); it is also an introduction for the novelist as s/he decides which subject matter to tackle, which genre to write in, which narrative method to use: which point of view to employ, which themes to develop, and many more issues. Like a good introduction, a first novel can lay bare the narrative method of the novelist and tell us many things about his/her work. For his first novel, Joseph Conrad decided to use a foreign exotic setting. As Robert Hampson notes, "Conrad maintained an imaginative engagement with the Malay Archipelago from the start to almost the end of his writing career."[1] Conrad had visited the place several times when he served as first mate on the *S S Vidar*.[2]

Conrad then decided to employ a European protagonist to act in this exotic setting. In his introduction to the Cambridge edition of the novel, Ian Watt notes that Conrad began writing *Almayer's Folly* in 1889 when he was 31 and still "a ship's officer". Watt then maintains that Conrad had met 'Almayer' some two years earlier. A back injury had forced Conrad into a hospital at Singapore in the summer of 1887; and when he was better he shipped as first mate on the *Vidar,* an 800-ton steamship

which traded in local products in various islands of the Malay Archipelago. On one of its routine stops at an isolated settlement of Eastern Borneo Conrad had dealings with a Dutch trader called Charles William (or William Charles) Olmeijer.[3] In *A Personal Record*, Conrad even describes a real encounter between himself and the man who then became the protagonist of his first novel. He describes Almayer in their first meeting as a man "clad simply in flapping pyjamas of cretonne pattern (enormous flowers with yellow petals on a disagreeable blue ground) and a thin cotton singlet with short sleeves".[4]

These choices – of setting, of a European protagonist − made his early readers think that he was another novelist of adventure fiction. As soon as the novel was published, most of the reviewers welcomed the novel with approving reviews, but the novel was not selling well. Though the writer has chosen an exotic foreign setting, and has employed a European protagonist, the story does not have the happy ending that the then contemporary reader expected to see. Moreover, the European protagonist is nothing like the iconic hero of the typical adventure fiction: he is a feeble minded, impractical dreamer who possesses no exceptional ability or skill to dominate the plot, and come out a success at the end. He is not only devoid of such heroic qualities, but even inside his own house, his wife and his daughter do not have much respect for him. They finally betray him; his Arab and Malay enemies overwhelm him; and he dies in misery as an opium addict. Moreover, the story does not move forward as swiftly as the readers of the typical adventure fiction expected.[5] The narrative method of the novel is not exclusively focused on 'what happens next',

creating suspense in each stage to make the reader go forward to the last page of the novel. Conrad breaks the chronological presentation of the narrative with frequent analepses to make the reader consider why things happen the way they do. Therefore, the novel was not a genuine piece of adventure fiction of the typical kind: it defamiliarised the conventions of the genre to create a new fiction.[6]

I

Writing on Conrad's reception in Russia, Ludmilla Voitkoska quotes Russian critics' views of Conrad's work in general. She maintains that according to one Russian critic, "Russian readers generally consider Conrad's fiction as literature 'for young people', as it describes adventures and the sea."[7] Voitkoska, however, further adds that Conrad is not even popular among Russian youth. She maintains:

> The critic V. Kantor remembers that between the ages of ten and twelve when he was reading and rereading books by Stevenson, Kipling and London, his mentors gave him books by Conrad, assuring him that they were fascinating adventures about the sea. He would turn over the pages, try to read them, and put the books away. Kantor remembers that Conrad's fiction 'had the sea, the storms and the typhoons, but we did not feel the adventurous principle that does not let you close the book until you have read the last page'…In a work of fiction, a teenager

> looks for active, energetic, fascinating action, but Conrad's unreal stories…are 'rather realistic, meticulously realistic.' Conrad 'is compelled to describe and explain everything, explain how and why one circumstance results from another.' In his youthful years, the critic concludes, he and other Russian young adults 'found such a manner of writing unsatisfactory.'[8]

These Russian critics have made interesting points about Conrad's fiction. First of all, all Conrad's fiction is not about the sea and adventures. Secondly, Conrad's fiction does not offer an easy, straightforward and chronological narrative to attract the interest of the teenagers. However, it was not only young Russians who had problem with Conrad's fiction, but even critics who reviewed his first novel. *Almayer's Folly* as Conrad's first attempt at fiction writing received favourable reviews in the early days of its publication. However, though the majority of the reviews were favourable and approving, some of them were hostile. In an unsigned review in *World* dated 15 May 1895, the reviewer maintains:

> *Almayer's Folly* … is a dreary record of the still more dreary existence of a solitary Dutchman doomed to vegetate in a small village in Borneo. … The life is monotonous and sordid, and the recital thereof is almost as wearisome, unrelieved by one touch of pathos or gleam of humour. Altogether the book is as dull as it well could be.[9]

The reviewer expected the European to be resourceful, adventurous, successful and victorious at the end. Almayer is none of these. He is not the powerful charismatic coloniser of the typical adventure fiction. However, the reviewer's evaluation of the content of the novel is not far from the truth: "The only European in the place, he pits

his wits against those of the astute Arab dealers, much to the advantage of the latter. His is a life of bitter disappointment; the half-caste wife he marries turns out a bad bargain, his only daughter leaves him, not unwillingly, for a native lover, and he sinks into the depths of opium degradation."[10] By calling the technique of narration that Conrad uses in his first novel a "dreary record", the reviewer seems to expect a rapid linear presentation of the incidents of the narrative. He is unresponsive to the novel's heavy use of anachrony and has missed the focal points of the narration.

In a less hostile review (in *Academy* on 15 June 1895), James Ashcroft Noble argues that "*Almayer's Folly* is not a book which it is easy to appraise with confidence, because it is so much more of a promise than of a performance, and it is difficult even to say what the promise amounts to. It certainly cannot be declared an unqualified success". He further maintains: "Its faults are as thick as blackberries in autumn, but many of them are plainly faults of inexperience rather than of incapacity, and are, therefore, not worth emphasing".[11] However, he does not really present any evidence why he considers the novel a promising book but with many major faults. In a more favourable unsigned review in *Daily Chronicle* in 1895, the reviewer says:

> Let us begin by acknowledging Mr. Conrad's main triumph before proceeding to criticism: he has written a short novel, with scene pitched in a far foreign land, with foreign characters, about which the majority of people have only the vaguest ideas, and he has not for one moment caused us to wish that his pictures and his plot had been nearer home. He is a man who can write of Borneo and never bore … The few Malay words sprinkled about his pages set up none of the feeble irritation that

> most foreign tongues, used as local colour, are apt to do; they have the piquancy of capsicums in a curry".[12]

After this praise of Conrad's handling of the exotic setting, this reviewer also takes a negative view of what he regards as Conrad's lack of plot:

> Mr. Conrad, like many another novelist, is content with an idea rather than a plot, and he is well advised. His idea is of one white man, a Dutchman, with the sensitive, nervous temperament of the West, a dreamy lack of initiative and will-power, condemned by circumstances to dwell in a native settlement upon a Bornean river.[13]

Clearly early reviews, whether hostile or favourable, were puzzled by Conrad's handling of narrative in his first novel.

Even some of the early Conradians did not offer a favourable review of the early novels. Thomas Moser, for example, regards *Almayer's Folly* as an "apprentice work" of inferior quality. He further adds that these novels "frequently contain patches of adjectival prose, heavy with images of writhing plant life, and straining mightily". He criticises the inclusion of "the love story of Almayer's daughter, Nina, and the handsome Malay, Dain Maroola". He maintains:

> It does not really matter; perhaps his purpose was no more mysterious than a vague feeling that since most novels he knew (particularly English ones) included a romantic love story, his should also. Whatever the conscious reason for their creation, the two lovers are, artistically speaking, the weakest part of *Almayer's Folly.* They lack the moral and psychological interest of Almayer, the vitality of Babalatchi. Their conventional good looks and their wooden dialogue, consisting primarily of high-flown sentiments, mark them as stereotyped noble savages.[14]

Moser's criticism of Conrad's first novel has some truth in it. He is right about Conrad's heavy use of adjectives in comparison with later works such as *The Secret Agent* or *The Rover*. He is also right about Conrad's over-wrought descriptions of the settings when he is dealing with the lovers. However, he is not right about the ineffectiveness of the inclusion of the love story of Nina and Dain since this story is directly related to the major characters and the final outcome of the novel. This story, for instance, highlights the hybrid identity of Nina as both Malay and European. She is struggling with the dilemma of hybridity and finally decides to choose the maternal values and go away with the Balinese prince rather than staying with his ineffective father who has no practical agenda for her future. However, probably the most important function of Dain in the novel is his final blow to Almayer's dreams by taking away his only hope for living, Nina.

Susan Jones rightly criticises the early unfavourable reviews of the novel. She highlights Conrad's "writing against rather than aligning himself with popular or conventional generic forms". She then maintains that Conrad "brings the influence of French realism (from his reading of Flaubert, Maupassant, and Pierre Loti) to the genre of exotic romance, where his protagonists operate, not in a fantasy world of adventure, an 'empire of the imagination', but in a bleak world of colonial opportunism".[15] by which she means the clash of different forces (the Malay, the Arabs and the European colonisers) which finally destroys the ineffective and lonely Almayer. However, she pays special attention to Nina Almayer as a hybrid character who carries the values of both his white European father and her native mother. Jones

notes how Nina Almayer's conflict of identity "split as she is between the influences of her Europhile father and native mother – disturbs the harmony of the romance closure."[16]

II

In his relatively early essay ("Ambiguity as Meaning: The Subversion of Suspense in *Almayer's Folly*")[17], Allan Simmons, examining the narrative organisation of the novel, takes advantage of Genettian terminology, analepsis in particular, to offer a close reading of the opening pages of *Almayer's Folly*.[18] His focal point in the study is the importance of the subversion of chronology with analepses in the novel for the creation of ambiguity and the role this plays in the production of meaning. Conrad's approach to narrative technique is more akin to the modernists rather than the traditional novelists because he is not concerned with long mechanical exposition but rather presents the past organically within the texture of the novel in the form of extended analepses wherever he needs to refer to a past action. In the case of *Almayer's Folly* the 'first narrative' of the novel takes place in just three days, commencing on the evening of the first chapter in which Almayer is summoned for dinner and ending with his death and Abdulla's prayer for the salvation of his soul.[19] One of the means that novelists take advantage of to add to the breadth of the 'first narrative' of the discourse, when it is confined to a limited time span like what is

achieved in *Almayer's Folly*, is frequent reference to the past in the form of analepsis. To examine the role of analepsis in the novel, Simmons first identifies an overall time scheme of the novel based on its chapter division.

> Chapter One: Present tense[20]
>
> Chapters Two to Five: Past tense
>
> Chapter Five: Return to present tense
>
> Chapters Six to Twelve: Narrative continuation of present becoming future

"This temporal pattern", Simmons argues, "denotes a first narrative interrupted by an analepsis. Then, having revealed the chain of events leading up to the three days of the first narrative, this analepsis returns us to the narrative present at the point of interruption".[21] What Simmons specifies as the overall time-structure of the novel, is only a rough formulation since the novel is permeated with anachronies. However, chronological disturbances, mostly analeptical, and in some cases proleptical, can make the novel hard to read, like the subsequent novels of the modernist writers.[22] Marvin Mudrick, for example, writes unfavourably of the novel asserting that it is "disfigured […] by a crippled and dragging pace, a reliance on endlessly summarizing flashbacks. Those moments which out to be most vivid are buried in pages of spasmodic and breathless catching up."[23] Mudrick has identified the temporal disjunctions of the narrative, but he clearly sees them as a shortcoming of the novel. It is true that the novel does not develop smoothly in chronological order

but I will argue that, despite being his first novel, it is remarkably skilful and well-planned.

Conrad is a novelist not only to be read but to be reread. Schwarz for instance, asserts that "Conrad ['s] novels take us from the opening sentence into a unique imagined world. Upon rereading, we see how the opening paragraphs establish a grammar of psychological, political and moral cause and effect".[24] One of the most important things that make Conrad's rereading inevitable is what might be called compressed prolepsis. This is not exactly Genettian telling before time (prolepsis), but it reveals something happening later on in the novel symbolically. One instance of this occurs at the very beginning of the first chapter of the novel. When Almayer is immersed in his dreams of future, he is suddenly distracted by the disturbance of the river and the logs and uprooted trees it carries. One of these uprooted trees attracts his attention: "The tree swung slowly round, amid the hiss and foam of the water".[25] In a first reading of the novel, this seems to be a sort of redundancy, an unnecessary piece of description that seems only to decrease the pace of the novel. However, in second or subsequent readings, the symbolic and proleptic qualities of the scene are revealed. The tree can be read symbolically as Almayer himself, swept along at the mercy of the motion of the river representing the life going on around him and the competitors actively engaged in plotting against him. It is even proleptic of his death at the end of the novel. At the same time, this focus on the river anticipates the importance of the river in the narrative – the significance of Dain's delay and the later use of the river to fake Dain's death. The scene of Almayer on the verandah of his Folly, leaning over

the balustrade, which is repeated several times in the novel, is also proleptic and symbolic of his loneliness and death at the end of the novel.[26] However, it is not just the time scheme which makes Conrad's fiction ambiguous, rich and difficult to understand. In this chapter I will try to take advantage of other narratological tools such as distance and focalisation to show the novel's richness and complexity.

Distance in narrative has been the concern of theorists from ancient times. Both Plato and Aristotle were concerned with mimesis and diegesis. Though Genette does not believe in mimesis, when discussing diegesis he agrees with Plato and Aristotle asserting that the employment of a teller inevitably necessitates the presence of distance between the reader and the tale. Whether this teller is homodiegetic or extradiegetic, embodied or disembodied, will affect the degree of distance. However, the extradiegetic disembodied teller will create more distance. Franz K. Stanzel usefully summarises the different motivations of embodied and disembodied narrators:

> The contrast between an embodied narrator and a narrator without such bodily determination, that is to say, between a first-person narrator and an authorial third-person narrator, accounts for the most important difference in the motivation of a narrator to narrate. For an embodied narrator, this motivation is existential; it is directly connected with his practical experiences, with the joys and sorrows he has experienced, with his moods and needs … For the third person narrator, on the other hand, there is no existential compulsion to narrate. His motivation is literary-aesthetic rather than existential.[27]

Distance, as used by narratologists, can deal with different aspects of narrative communication. James Phelan defines it as follows:

> Distance refers to the similarities and differences between any two agents involved in narrative communication along one or more axes of measurement. The agents are author, narrator, character, and audience, including narratee, narrative audience, authorial audience (or implied reader), and actual audience. The most common axes are spatial, temporal, intellectual, emotional, physical, psychological and ethical.[28]

Genette and his followers are mostly concerned with narrator and narratee and sometimes implied reader and implied author. The real author and the real reader are out of the picture. However, postclassical narratologists have argued about bringing back the author and the reader to the discussion of distance as agents involved in narrative communication.[29] Among the different types of distance that James Phelan enumerates above, three of them are of the utmost importance: temporal, spatial and attitudinal. In a narrative like "Heart of Darkness" temporal distance is quite clear. There is the time of narration when the anonymous frame narrator begins the tale on board of the *Nellie* in London and then Marlow begins to tell his tale of the Congo journey, moving from the present of the narrative to a past tense. Spatial distance is quite clear as well: the characters are in England while they are informed of what has happened in Africa. The juxtaposition of the two tellers, Marlow and the frame narrator, even that of Marlow in the past with the Marlow who is telling the tale

creates the attitudinal distance, revealing the naivety of the frame narrator, compared with the more aware and experienced Marlow.

Distance, in both its narratological and non-naratological senses[30], plays an important role in *Almayer's Folly*. We can examine distance in *Almayer's Folly* in a number of ways. It can be a form of what the Russian formalist, Viktor Shklovsky, calls defamiliarisation.[31] First of all, there is the literal rather than the narratological distance: Conrad sets his tale in a Far East setting. The purpose, as stated above, is twofold: to revisit a part of the world that had gripped his imagination, and to set the scene for the analysis of a clash among Europeans, Malays and Arabs which is part of the thematic complexity of the novel. On this level, there are two distancing devices: the setting of the novel (Sambir) and the employment of unfamiliar characters such as the Malay and the Arabs. Highlighting the significance of the setting, Schwarz maintains:

> Sambir, the setting for *Almayer's Folly* … is the first of Conrad's distorted and intensified settings. Like the Congo in 'Heart of Darkness' and Patusan in *Lord Jim*, Sambir becomes a metaphor for actions that occur there … Conrad's narrator is in the process of creating a myth out of Sambir, but the process is never quite completed … Sambir is an inchoate form that can be controlled neither by man's endeavours nor by his imagination.[32]

In addition to this, we have to consider the handling of time as a distancing device. Temporally, as Simmons has pointed out, the major incidents of the first narrative of the novel take place on three successive days, beginning with the evening

of the first day when Almayer is dreaming about the future on the verandah of his Folly and ending with Almayer's death when Nina and Dain have already gone away. Although there is no such temporal distance as we have in "Heart of Darkness", producing the gap between the time of the narrative and the time of the narration, nonetheless, when the anachronies of the novel, analepsis in particular, are examined, there is a complex temporal structure in the novel which creates a distancing effect on the reader.

The employment of an extradiegetic narrator in the novel with frequent analepses helps to produce the temporal distance created in the novel. The analepses provide instances of the past lives of the major characters to be compared with their present conditions. As a result, analepsis is a major element in creating distance. At the same time, analepsis helps the reader to become more familiar with the present stat of the characters. Comparing and contrasting the past and the present of the major characters of the novel (Almayer, Mrs Almayer and Nina), produces an understanding of the present state of the affairs. Almayer's defeat is put in context when we become aware of his past. We understand that the basis for all his dreams is founded on what his mother has told him about Europe. For his mother Amsterdam is a memory of the past because she is not living there any longer. When Almayer's mother tells him about Europe and its benefits, she is already living in the Far East. Therefore, Almayer's vision of Europe, (and Amsterdam in particular) as his ideal destination, is actually doubly distanced for it is an unreal fiction based on the unreal vision of the mother. When this past becomes the ideal future for Almayer, a wide gap is already

created between expectation and fulfilment. His first mistake was surrendering to the recommendation of another dreamer, Lingard, and marrying his adopted daughter. At the same time that he is thinking of accepting the offer, "he was concocting plans for getting rid of the pretty Malay girl in a more or less distant future" (*AF* 19). Finally, Lingard's justification for the marriage overcomes Almayer's doubts. "Nobody will see the colour of your wife's skin. The dollars are too thick for that, I tell you! And mind you, they will be thicker yet before I die! There will be millions Kaspar! Millions I say! And all for her – and for you, if you do what you are told!" (*AF* 10) When this does not come true, and Lingard vanishes from the scene, Almayer has not learned at all from his experience. He devises another dream of earning money to go to Amsterdam, but this time not only for himself but Nina as well. Strangely enough, when he thinks of Nina, he echoes what Lingard has told him and projects his dream onto his daughter, thinking that with huge amounts of money nobody will think of her being a half-Malay. Almayer is thinking of a future based on the dreams of his mother, Lingard and himself. Therefore, his defeat is not surprising when he is drawing on an unreal past to construct an equally impossible future.

While Almayer is obsessed with a future based on the past, and the present is not important for him, Mrs Almayer's obsession is both with the past that the present sheds light on, and a future which is based on the realities of the present. We know that she was as dissatisfied as Almayer with the marriage. As Andrea White puts it, "Instead of seeing it as the crowning achievement of her life, this native woman views her marriage with Almayer with submissive contempt."[33] Mrs Almayer is so

absorbed in the conventions of the life of the Sulu pirates that she will never be able to change for the standards of a white man. As a result, what she expects is much more than marrying an ordinary man like Almayer since there is no adventure in living with such a man. Therefore, from the beginning of her arranged marriage with Almayer, she was just "concealing her hate and contempt for all that new life" (*AF* 19). When she is sent to the convent to become a Christian, she resists learning the principles of the new faith, "assimilating quickly only the superstitious elements of the religion" (*AF* 19). Her submission to Lingard is also part of the tradition of the pirates: she thinks that he is her master and has the right to do whatever he likes. She even dreams of being his wife, regarding him as an adventurer like her own people. In the very first page of the novel, the narrator reminds us that Almayer's mind is preoccupied with gold, but while he is dreaming about gold, Mrs Almayer's accepts silver from Dain as Nina's dowry. The juxtaposition of the two precious metals reveals that, though living with her past ideals, she is the more practical of the two. We can observe her satisfaction with Nina and Dain's marriage: she considers Dain as a noble Malay chieftain − in the Malay tradition superior to a traditionless white man like Almayer. Furthermore, as well as planning a realistic future for Nina, compared with the untrue imaginations of Almayer for Nina's future, Mrs Almayer has a reasonable plan for her own future as she saves money and establishes a relation with Babalatchi and Lakamba.

Nina's case, concerning distance, is quite different. Instead of being either concerned with the future or the past, as Hampson suggests, "Nina tries to live in the

present, and to forget and escape from her past".[34] As we discover, the past that is important here is her years in Singapore, where she was supposed to be educated like a white girl. Captain Ford reveals the reason why she hates the past: "She was never happy over there. Those two Vinck girls are no better than dressed up monkeys. They slighted her. You can't make her white" (*AF* 25). Nina has been brought up as "white" by her father, and learns in Singapore, that she is not regarded as "white" by Europeans. Nina has learned from her experience of the past to live in the present. Nevertheless, she also learns to admire the past that is associated with the Malay. That is the reason she listens with zest to the tales of her mother. It is also, in fact, the reason why she decides to marry Dain whom she sees as one of the heroes of those tales. Thus, though Nina is living in the present, she also has an eye on the past and the future. She unites all these in the figure of Dain Maroola.

Spatial distance, concerned with the contrast between the far and the near, is often linked with temporal distance. It seems that there is nothing complicated concerning spatial distance in *Almayer's Folly* since the action clearly takes place in a single, limited eastern setting −the settlement Sambir. But the presence of characters such as Almayer, Lingard, Captain Ford and the Dutch officers in addition to Dain, Lakamba, Babalatchi, Abdulla and Reshid makes Sambir the battlefield of the Europeans (Dutch and English) with a heterogeneous group of Asians. Even though we do not observe anything happening in Europe in the novel, there are always echoes of it in the presence of the white characters. As we have seen Almayer dreams of Amsterdam, even if it is an imaginary Amsterdam, and Lingard goes to London to

come back with more money. Most important, the expectation of English involvement in this part of Borneo prompts Almayer to build his Folly. The presentation of Europe is not fully developed, but the European characters introduce it into the novel, and it stands as a reminder and measure of spatial distance. The most striking reminder of this spatial distance is Almayer's incomplete and already decaying house, a symbolic representative of European luxury and of dreams of fuller European involvement in the settlement. [35]

The third type of distance, attitudinal, is the most wide-ranging and the most complex. Attitudinal distance is closely linked with irony in the narrative text. Lothe argues: "It is connected with the different levels of insight of the narrator and the characters in the text … The concept of distance here functions more metaphorically and is more closely related to interpretation."[36] Since attitudinal distance is related to perspective[37], it is better to discuss them together.

As already suggested, according to Genette, perspective can be defined as the way we view a picture. The closer the viewer is to the picture, the more precise his view; the less obstructed the viewer's vantage point on the picture, the broader the view. Following Genette, we then have to differentiate perspective and voice. There are two questions to be answered rather than one: "*who is the character whose point of view orients the narrative perspective?*" And the very different question: "*who is the narrator?*"[38] The focaliser[39] and the narrator are not always necessarily the same though they might sometimes be. When we have retrospective homodiegetic narration

(like *Great Expectations*), they are the same whereas, in the case of a heterodiegetic narrator, as in *Almayer's Folly*, they are usually different.

Almayer's Folly opens with the following sentences:

> "Kaspar! Makan!"
>
> The well known shrill voice startled Almayer from his dream of splendid future into the unpleasant realities of the present hour. An unpleasant voice too. He had heard it for many years, and with every year he liked it less. No matter; there would be an end to all this soon! (*AF* 5)

As this opening paragraph shows, the narrator in *Almayer's Folly* is a detached heterodiegetic narrator who begins telling the tale with the interjection of a telegraphic sentence ("Kaspar! Makan!"). The quotation marks signal that this is the speech of somebody else regulated through the narrator. Afterwards, we understand that this character is Mrs Almayer. The interjection invites us to expect a dialogue, but this expectation is sabotaged by the narrator: firstly, he uses a Malay term (Makan) for dinner which immediately creates a distance, stopping the reader in wonder to think what it means. Secondly, in the second or subsequent readings, it also reveals on another level the distances between Mrs Almayer and her husband. First, she speaks Malay and not Dutch. Although Almayer speaks both, it marks from the outset the ethnic difference between them. Secondly, there is also an emotional difference between them. She does not use words like please or darling, and Almayer just pretends that he has not heard her. In the four sentences that follow the interjection, it is not immediately clear whether the focaliser is the narrator or

Almayer himself. If Almayer is the focaliser, it simply shows his hatred of his wife as revealed by his reference to hearing the shrill voice. If it is the narrator, it also reveals the narrator's sympathy towards Almayer tinged with irony since the narrator knows that there would be an end of the current state of affair in Almayer's upcoming death. If we ascribe the last sentence to the narrator in this way, we would have an early instance of prolepsis. However, the reader's hesitation between these readings might then be seen as another form of distance.

The second paragraph of the novel runs as follows:

> He [Almayer] shuffled uneasily but took no further notice of the call. Leaning with both his elbows on the balustrade of the verandah he went on looking fixedly at the great river that flowed – indifferent and hurried − before his eyes. He liked to look at it about the time of sunset; perhaps because at that time the sinking sun would spread a glowing gold tinge on the waters of the Pantai, and Almayer's thoughts were often busy with gold; gold he had failed to secure; gold the others had secured − dishonestly of course − or gold he meant to secure yet, through his own honest exertions − for himself and Nina. He absorbed himself in his dream of wealth and power; away from this coast where he had dwelt for so many years; forgetting the bitterness of toil and strife in the vision of a great and splendid reward. They would live in Europe, he and his daughter. They would be rich and respected. Nobody would think of her mixed blood in the presence of her great beauty and of his immense wealth. Witnessing her triumphs he would grow young again − he would forget the twenty five years of heart breaking struggle on this coast where he felt like a prisoner. All this was nearly within his reach. Let only Dain return! And return soon he must. In his own interest; for his own share. He was now more than a week late! Perhaps he would return to-night. (*AF* 5)

In this single paragraph, all three types of distance can be seen. The paragraph is focalised by the narrator in the first sentence, and the focalised (Almayer) is shown reacting to the call for dinner by his wife. However, in the second sentence through to the end of the paragraph, the focaliser shifts from the narrator to Almayer. Apart from who is focalising and who is focalised, there is the temporal distance through which Almayer compares his present status both with the undesirable past and the successful near future when he becomes rich. Spatial distance is also involved as the imaginary Amsterdam is compared with Sambir as both Almayer and Nina's final destination and an end for all his miseries when he gets his hands on the gold.

The paragraph is mainly concerned with attitudinal distance. In a first reading, this is not very prominent, but in a second or subsequent reading, the dramatic irony created by what the narrator says and thinks in contrast with what Almayer thinks and does creates this attitudinal distance. In a second reading, the narrator's reference to sunset, and the flowing river which flows (indifferent and hurried) both prefigure the defeat of the dreamer Almayer. The narrator also shows Almayer's dishonesty when the character maintains that others have become rich dishonestly while he is going to be honestly rich. This is in sharp contrast with his intention when he married Mrs Almayer. He accepted Lingard's offer but was simultaneously thinking of getting rid of the young woman as soon as possible. Moreover, the concluding sentences of the paragraph show another instance of attitudinal distance in the novel: what the narrator means is just the opposite of what Almayer understands. By Dain's share and interest,

the narrator means Nina while Almayer is blind to this and only thinks of his business dealings with Dain. Even the phrase "that last failure of his life" referring to "his new, but already decaying house" (*AF* 5) at the beginning of the next paragraph, has different meanings depending on whether we consider it as the focalisation of the narrator or Almayer. Supposing that the narrator is the focaliser, it can mean that Almayer is approaching the end of his life so he will not have time to experience another failure. If it is Almayer, it may be interpreted as its being his last failure, the rest, as he hopes, being success and victory.

There is another major device which helps to create attitudinal distance in the novel. This is the epigraph of the novel which reveals Conrad's attitude towards almost all the characters of the novel. Commenting on the importance of Conrad's epigraphs, Jessie Conrad notes: "I knew that Conrad's title-page quotations had always a close and direct relation to the contents of the book itself and that they often expressed the mood in which the work was written."[40] The translation of the epigraph into English is as follows: "who of us has not had his promised land, his day of ecstasy, and his end in exile?" (*AF* 250) The epigraph displays a three-staged linear process the major characters go through in their lives: namely − Promised Land → Day of Ecstasy → Exile.

This is a pessimistic view of life but the major characters (Almayer, Mrs Almayer and Nina) go through this process in the course of the novel. Almayer is the best example. He has always had the dream of his promised Amsterdam, and with Dain's arrival, he has had his moments of ecstasy to think or dream of it. But he has his end in defeat,

and finally death in exile. We can consider the reverse order of this for Mrs Almayer and Nina as well. Being captured and then married to somebody that she does not love is a sort of exile for Mrs Almayer. Her days of ecstasy are the ones when she takes joy observing the affair between Nina and Dain though her promised land, Lakamba's house, seems to be ironic. The reverse order fitly matches the case of Nina: her time of exile is when she is in Singapore, days of ecstasy when meeting Dain, and the Promised Land is the life of the princess in Bali. Nina's case, however, is a bit more complex. She too goes under the reverse order. As a toy in the hands of Almayer and Lingard, she was sent to Singapore to receive a proper education. However, she is brutalised by white children during the course of her education in Singapore. Therefore, being sent to Singapore is her exile. It is there that she develops a hatred for the whites, and when she returns to Sambir, she is more under the influence of her mother rather than Almayer. She listens to her mother's tales with utmost interest. This immersion into Malay culture prepares her for her day of ecstasy which is seeing Dain and falling in love with him. As a result, her promised land is Bali for which she elopes with Dain, leaving her father all alone to die in misery shortly afterwards. However, there is a question whether this life in Bali will be so ideal: both Almayer and Mrs Almayer warn her about Dain having other women. In addition, by going to Bali, Nina will have her 'death in exile'.

Since the novel ends with Abdulla, it will be fruitful to see how he is related to attitudinal distance. Cedric Watts argues that Abdulla is an important character in the novel because there is a covert plot besides the overt plot of the novel, and

Abdulla is the central character of this covert plot. However, Watts does not go into the details of how this deceptive covert plot is revealed in second or subsequent readings of the novel.[41] In fact he does not discuss how the covert plot is woven into the texture of the novel. There are two important factors leading to the existence of such a plot in the novel: numerous anachronies and the management of focalisation and voice. These technical achievements (anachronies, focalisation and voice) help to create the attitudinal distance. Without such a plot, the ending of the novel through Abdulla's focalisation would be crude and unjustifiable. Abdulla's pride and satisfaction, standing next to Almayer's dead body is quite ironic when he shows himself in the pose of a pious Muslim turning the beads of his rosary and thanking God for His mercy and compassion.

III

By employing a heterodiegetic narrator, Conrad paved the way for the flexibility he needed to deal with deeper issues in *Almayer's Folly*. As Tim Middleton notes, "the novel's structure is quite complex, involving the use of disrupted chronology and extensive narrative focalisation which, at times, borders upon stream of consciousness".[42] Middleton is referring to the many instances of analepsis through which Conrad juxtaposes the past life of his major characters (Almayer, Mrs Almayer and Nina, for instance) with their present states to move his narrative forward and

develop his themes. Middleton then highlights Conrad's extensive use of focalisation beginning with the focalisation of Almayer's dreams for wealth and success in near future, and ending with the ironic focalisation of Abdulla's contemplation of his dead body at the end of the novel. In addition to the extensive focalisation deployed in the narrative technique of the novel, Jeremy Hawthorn also argues that the choice of this particular narrative method offered Conrad the opportunity to employ a highly effective and complex narrative technique by the name of Free Indirect Discourse through which the novelist relays the voice of his characters with the narrator simultaneously. However, there is a subtle difference between focalisation and FID: in the former the character does not speak but, as Genette said, sees whereas in the latter the character's voice is relayed through that of the narrator. For example, the following clause ("He was no fool then.") is an instance of FID. It can be the transformation of Almayer's direct speech (Almayer said, "I am no fool now".). This direct speech is then transformed to indirect speech (Almayer said that he was no fool then.). Finally, the tags representing indirect speech are removed to make the clause an instance of FID: "Almayer was no fool then". As a result, we have the voices of both the narrator and Almayer simultaneously. Hawthorn presents a couple of examples of Conrad's taking advantage of FID, all taken from the opening chapters of the novel. For instance, he quotes the following extract:

> He remembered well that time - the look, the accent, the words, the effect they produced on him, his very surroundings. He remembered the narrow slanting deck of the brig, the silent sleeping coast, the smooth black surface of the sea with a great bar of gold laid on it by the rising

> moon. He remembered it all, and he remembered his feelings of mad exultation at the thought of that fortune thrown into his hands. He was no fool then, and he was no fool now. Circumstances had been against him; the fortune was gone, but hope remained. (*AF* 11)

Hawthorn, however, reminds us that Conrad is only beginning to experiment with the technique since he mostly employs FID when he is trying to depict the mental state of the character, whereas, as I will argue in Chapter Four, FID plays a central role in the narrative method of *The Secret Agent* as it is used more extensively and effectively in this novel. However, the extradiegetic narrator's focalisation ends the extract quoted with the regulation of Almayer's voice through that of his own. As Hawthorn observes: "The move into FID is clearly signalled both by the content of the last two sentences quoted (that Almayer is not a fool is his own rather than a narrative opinion), and by the deictic 'now'."[43]

Rimmon-Kenan's facets of focalization, discussed in Chapter One, can help to clarify the extensive use of focalisation in the narrative method of *Almayer's Folly*. The perceptual facet of focalization is mainly applied to Almayer. By this means the narrator creates persistent dramatic irony from the beginning to the end of the novel. This type of focalisation helps to depict Almayer as a man who has replaced the reality going on around him with dreams. However, the most important facet of focalisation is the ideological in *Almayer's Folly*. As it is clearly shown in the novel, various groups with their own agendas are in conflict. The basis for these conflicts is initially racial: Almayer as a white man in clash with the members of his own family.

He has never treated his wife as an equal but as a "savage" he had married to inherit Lingard's wealth. Likewise, Mrs Almayer never respected Almayer as a proper suitable husband. She consented to marry Almayer because Lingard, her master and owner as she thought, wanted her to. Therefore, she joins Lakamba and Babalatchi in plotting against Almayer. There is also an ideological clash between Nina and Almayer since Almayer wants her to think of herself as a white European, and sends her to Singapore to receive an appropriate education. However, as we have seen, she is not welcome to the white world and returns to Sambir to seek her roots in her mother's heroic pirate tales and tradition, and, eventually, with the Malay prince Dain Maroola. In addition, Almayer as a racist European white man is in conflict with both the Malay (Lakamba and Babalatchi) and the Arab traders (Abdulla and Reshid), and also with Dain Maroola who is taking his daughter away. In a broader sense, there are also ideological conflicts between the colonisers (the Dutch) and the local powers (Lakamba and the Arabs) as well as the rivalry between these different groups to control Sambir. Conrad managed to depict these various conflicts through a flexible extradiegetic narrator who can easily shift from present to past, and from one group or individual to another. Furthermore, the employment of this narrator for the narrative act of *Almayer's Folly* permits him to use focalisation extensively to show these various conflicts.

The main focalisation of the novel, however, is provided by the narrator. The following extract, for example, depicts one of the frequent meetings between the two lovers:

> He looked into her eyes eagerly for a minute and let her go with a sigh, then lying down in the canoe he put his head on her knees, gazing upwards and stretching his arms backwards till his hands met round the girl's waist. She bent over him and shaking her head framed both their faces in the falling locks of her long black hair. And so they drifted on; he, speaking with all the rude eloquence of a savage nature giving itself up without restraint to an over-mastering passion; she bending low to catch the murmur of words sweeter to her than life itself. To those two nothing existed then outside the gunwales of the narrow and fragile craft. It was their world, filled with their intense and all absorbing love. They took no heed of thickening mist, or of the breeze dying away before sunrise; they forgot the existence of the great forests surrounding them, of all the tropical nature awaiting the advent of the sun in a solemn and impressive silence. (*AF* 53)

In this extract the extradiegetic narrator is the dominant focaliser. The narrator focuses his visual perception on the two lovers and deletes all the surrounding picturesque nature under the night stars to emphasise their self-involvement. In the following extract, however, the narrator's perceptual focalisation gradually gives way to an attitudinal distancing. To begin with, this perceptual focalisation takes place from a distance as he observes the lovers on their canoes.

> In a moment the two little nutshells with their occupants floated quietly side by side, reflected by the black water in the dim light struggling through a high canopy of dense foliage; while above, away up in the broad day, flamed immense red blossoms sending down on their heads a shower of great dew-sparkling petals that descended rotating slowly in a

> continuous and perfumed stream; and over them, under them in the sleeping water; all around them in a ring of luxuriant vegetation bathed in the warm air charged with strong and harsh perfumes, the intense work of tropical nature went on; plants shooting upward, entwined, interlaced in inextricable confusion, climbing madly and brutally over each other in the terrible silence of a desperate struggle towards the life-giving sunshine above − as if struck with sudden horror at the seething mass of corruption below; at the death and decay from which they sprang. (*AF* 55)

The visual imagery is focalised by the extradiegetic narrator. He describes the serenity of nature, which is in accordance with that of the lovers, parting after one of their secret meetings. However, the narrator's focalisation shifts from the description of the beauty and harmony reflected by the calm nature of the spatial setting through a reference to "luxuriant vegetation" to a more negative apprehension of "the intense work of tropical nature". The closing clauses of the last sentence of the quotation depict "plants shooting upward, entwined, interlaced in inextricable confusion, climbing madly and brutally over each other in the terrible silence of a desperate struggle towards the life-giving sunshine above". The narrator implies that this wild beauty which sprang from "death and decay" is ephemeral, and foregrounds struggle and decay in the continuing cycle of death and rebirth of nature. The "death and decay" imagery of nature can be read as a symbolic prolepsis of the impending death of the protagonist of the novel in the end, but also as proleptic of the extinction of love and the death of all characters in time.

IV

Along with his master Lakamba, the one-eyed Babalatchi has an active role in the narrative method of *Almayer's Folly*. Time and again, he appears in the narration of the extradiegetic narrator as he is the connecting figure between the commercial rivals of Sambir. He is working for Lakamba, but has direct connection with Abdulla and Reshid; he spies on Almayer and his family through Mrs Almayer; and he manages Lakamba's relations with Dain and the Dutch authorities. In the following extract, the narrator gradually focalises the narrative through Babalatchi as he is spying on Almayer and his new friend Dain Maroola:

> So on that warm afternoon, when the deserted river sparkled under the vertical sun, the Statesman of Sambir could, without any hindrance from friendly inquirers, shove off his little canoe from under the bushes where it was usually hidden during his visits to Almayer's compound. Slowly and languidly Babalatchi paddled, crouching low in the boat, making himself small, under his enormous sun hat, to escape the scorching heat reflected from the water. He was not in a hurry; his master Lakamba was surely reposing at this time of the day. He would have ample time to cross over and greet him on his waking with important news. − Will he be displeased? Will he strike his ebony-wood staff angrily on the floor, frightening him by the incoherent violence of his exclamations; or will he squat down with a good-humoured smile, and rubbing his hands gently over his stomach with a familiar gesture ... (*AF* 47)

The extract begins with the narrator's account of Babalatchi as he is preparing his canoe to move towards Almayer's house to collect information for his master. The

narrator makes comic references to Babalatchi trying to hide himself in the boat so that they cannot recognise him. Then the focalisation shifts from the narrator to Babalatchi as he is musing over Lakamba's reaction while he is approaching Almayer's compound.

It is no exaggeration to name Babalatchi as the arch-schemer since he has a hand in almost any scheme that is theorised or materialised in Sambir. In the following extract he is just there without saying or doing anything, but he is quick to take advantage of any opportunity as it comes over confirming the extradiegetic narrator's claim that he is the "statesman" of Sambir:

> On the point of land in a little clear space lay the body of the stranger just hauled out from amongst the logs. On one side stood Babalatchi his chin resting on the head of his staff and his one eye gazing steadily at the shapeless mass of broken limbs, torn flesh and bloodstained rags. As Almayer burst through the ring of horrified spectators Mrs Almayer threw her own head veil over the upturned face of the drowned man and squatting by it, with another mournful howl sent a shiver through the now silent crowd. (*AF* 72-3)

This extract is related to the unknown dead body that the swollen river had carried to Sambir. Babalatchi, here, plays a game to take advantage of the occurrence for the benefit of his master. Replacing the unknown dead body for Dain, Babalatchi deceives the competing parties and the Dutch simultaneously. He has informed Mrs. Almayer and Nina of the scheme to deceive Almayer; the tactic makes Abdulla and

Reshid who have betrayed Dain to the Dutch happy; it also makes the Dutch think that Dain is dead, therefore they stop searching for him for a while.

By comparison, Abdulla's appearance in *Almayer's Folly* is only cursory. We do not meet Abdulla and Reshid as often as we do Lakamba and Babalatchi. The enmity between Almayer and Abdulla is clear for both parties as well as for others. The enmity, as such, is obviously not the covert plot of the novel. The covert plot involves, rather, the initial betrayal of Reshid's gunpowder smuggling to the Dutch and the subsequent betrayal of Dain to the same authorities. Watts rightly maintains that the ambush of Dain's brig by the Dutch is the pivotal turn in the plot progression of the narrative since after this Almayer loses all hopes to find the gold, and Dain is obliged to go away promptly. Watts argues that it was Abdulla who betrayed Dain to the Dutch authorities to complete his revenge on the white man for rejecting the marriage proposal and betraying his gunpowder trading earlier. The facts that Watts takes out from the novel support his claim: Syed Abdulla proposed the marriage of Reshid and Nina to change Almayer from a competitor to a collaborator but this was instantly rejected by Almayer; Abdulla and Reshid, Watts maintains, also thought that after the rejection of the marriage it was Almayer who reported the illegal gunpowder trade between them and Lakamba to the Dutch authorities.[44] Therefore, Watts argues, Abdulla thinks it is right to revenge himself on Almayer first by reporting Dain's brig to the Dutch authorities and then inform the same authorities of the deception concerning Dain's death. Hampson proposes an alternative interpretation concerning who reported Dain to the authorities. He believes that

Reshid is more likely to have made the report since it was his marriage proposal which was rejected by Almayer, and Reshid personally believes that Almayer reported his illegal cargo to the Dutch authorities. Hampson further notifies that it was Reshid who was questioning Taminah "about the identification of the dead body", and the fact that it is Reshid who accompanies Taminah and the Dutch officers to arrest Dain.[45]

As Hampson notes "at the start of *Almayer's Folly*, Almayer has already lost his trading monopoly in Sambir to Abdulla."[46] This defeat, however, is not given any space in the narrative act of the novel but only hinted at.[47] The first time Abdulla is mentioned in the novel is in chapter one when Almayer hears a noise: 'Arabs no doubt' − muttered Almayer to himself, peering into the solid blackness. – 'What are they up to now? Some of Abdulla's business − curse him'" (*AF* 11). The noise is, in fact, made by Dain, and Almayer ascribes it to Abdulla as the major trader in Sambir. This ascription then reveals Almayer's obsession with Abdulla and also the competition between the two in which Abdulla has the upper hand now. However, Almayer quickly encounters Dain and they have a short dialogue. The bitterness which underlies this exchange is apparent only on a re-reading. This is hinted at, later, at the end of the first chapter, in Almayer's words, when he is expecting to arrange the expedition to go for the gold with Dain: "'Ah! my friend Abdulla" − he cried – "we shall see who will have the best of it after all these years!'"(*AF* 17)

The final paragraphs of the novel show the culmination of this sustained rivalry. The narrator begins by focusing on the people gathered in front of Almayer's house:

> The crowd massed in a semicircle before the steps of "Almayer's Folly" swayed silently backwards and forwards and opened out before the group of white robed and turbaned men advancing through the grass towards the house. Abdulla walked first supported by Reshid and followed by all the Arabs in Sambir. As they entered the lane made by the respectful throng there was a subdued murmur of voices where the word "Mati" was the only one distinctly audible. Abdulla stopped and looked round slowly. (*AF* 155)

The way the narrator depicts these curious, silent and observing crowd reveals two points about the Arabs of Sambir: firstly they are respected by the natives as they immediately give them way to enter the building; secondly the Arabs are a united group and respect the hierarchy among themselves as Abdulla is walking in front of all of them, followed by Reshid and the other Arabs. Abdulla then addresses the crowd and asks them if Almayer is dead. The crowd's unanimous reply is: "May you live" (*AF* 155). The narrative then depicts Abdulla as the Arab is looking closely at Almayer:

> Abdulla made a few paces forward and found himself for the last time face to face with his old enemy. Whatever he might have been once he was not dangerous now lying stiff and lifeless in the tender light of the

> early day. The only white man on the East coast was dead; and his soul delivered from the trammels of his earthly folly, stood now in the presence of Infinite Wisdom. On the upturned face there was that serene look which follows the sudden relief from anguish and pain, and it testified silently before the cloudless heaven that the man lying there under the gaze of indifferent eyes had been permitted to forget before he died. (*AF* 155)

The first sentence is clearly the narrator's focalisation, but the rest seems ambiguous at first sight: it is not clear whether it is the narrator's focalisation or Abdulla's, but the lexicon used (with phrases like "Infinite Wisdom"), which seems to be part of the religious rhetoric of Abdulla, indicates that it is Abdulla who is focalising this part of the narrative. However, the rest of the extract commenting on the emancipation of Almayer's soul from the worldly pain, clearly marks a return to the narrator, since Abdulla can't be expected to know of Almayer's wish to forget his daughter. The ironic tone of the narrator gets more prominent when he relays the mentality and speech of Abdulla maintaining: "Abdulla looked down sadly at this Infidel he had fought so long and had bested so many times. Such was the reward of the Faithful!" (*AF* 156) The focalisation of this final sentence betrays Abdulla, however, shows his religious hypocrisy in mixing his business affairs with his faith, in justifying his mercantile successes against Almayer as the result of his true beliefs. In the end, the narrator finishes the last sentences of the novel with his own focalisation creating a similar scene to when the Arabs arrived. The crowd gives way to allow Abdulla and

his followers to leave the place while Abdulla is playing with his rosary mumbling the pious words of "Allah! The Merciful! The Compassionate!" (*AF* 156)

Watts, however, interprets Abdulla's final visit to Almayer once the latter is dead as the main evidence for what he named as the covert plot of Abdulla. Watts' assumption for this visit being ironic is the fact that the old enemy of Almayer is not supposed to turn friendly with no good reason unless he is there to celebrate his final victory over the white man. But, what Abdulla does is, in fact, a Muslim's belief and religious duty to forget all their enmity towards a dead person as the dead is helpless in this world. Furthermore, according to Islamic tradition, this attendance on a dead body credits reward for those who pray for the salvation of the dead person in the other world. That is why Abdulla is heard praying for Almayer's redemption. Seen so, the last scene of the novel is more in line with what Simmons specifies as the shift of focalisation as a means to present different cultural perspectives rather than the "secret plot" that Watts identifies. In fact, if one wants to focus on the secret plots in the novel, s/he has to deal with Babalatchi and Lakamba rather than Abdulla and Reshid. As Simmons argues, ending the novel with Abdulla's speech as a Muslim is in line with Conrad's creation of polyphony in the novel: "The resultant *heteroglossia*, or blend of voices speaking in the novel, might be said to recreate, at the level of narrative discourse, the cultural conflicts that form the novel's social and historical background."[48]

Notes

[1] . Robert Hampson, *Conrad's Secrets* (Basingstoke: Palgrave Macmillan, 2012), p. 31.

[2] . Ibid., p. 31.

[3] . "Introduction", Ian Watt, in *Almayer's Folly: A Story of an Eastern River*. Eds. Floyd Eugene Eddleman and David Leon Higdon (Cambridge: Cambridge University Press, 1994), p. xxi.

[4] . Joseph Conrad, *The Mirror of the Sea / A Personal Record*, Ed. Zdzisław Najder (Oxford: Oxford University Press, 1988), p. 74.

[5] . Compare, for example, Rider Haggard's *King Solomon's Mines*.

[6] . Andrea White and Linda Dryden discuss this in detail. Dryden, for instance, argues that "Conrad consciously manipulated the genre of imperial romance to force a reassessment of the imperial cause and its heroes" (2000:195).

[7] . Ludmilla Voitkovska, "A View from the East: The Russian Reception of *Under Western Eyes*", in *Under Western Eyes: Centennial Essays.* Allan H. Simmons, J. H. Stape and Jeremy Hawthorn, Eds. (Amsterdam: Rodopi, 2011), p. 138.

[8] . Ibid., p. 139.

[9] . Quoted in Norman Sherry, Ed. *Joseph Conrad: The Critical Heritage* (London: Routledge and Kegan Paul, 1973), p. 41.

[10] . Ibid., p. 41.

[11] . Ibid., pp. 42-3.

[12] . Ibid., p. 39.

[13] . Ibid., p. 39.

[14] . Thomas Moser, *Joseph Conrad: Achievement and Decline* (Cambridge, Mass.: Harvard University Press, 1957), pp. 50-52.

[15] . Susan Jones, *Conrad and Women* (Oxford: Clarendon Press, 1999), pp. 9-10.

[16] . Ibid., p. 10.

[17] . This essay is later transformed into the first chapter of Simmons unpublished Doctoral Thesis: *Ambiguity as Meaning: an application of post-structural critical techniques to selected novels by Joseph Conrad*, Queen Mary, University of London, 1990.

[18] . Allan Simmons, "Ambiguity as Meaning: The Subversion of Suspense in *Almayer's Folly*", *The Conradian*, Vol. 14, No. 1/2 (December 1989), pp. 1-18.

[19] . Simmons states that the first narrative of the novel takes place in three days but this is not true unless he considers the end of the first narrative as Nina and Dain's departure. For after their departure, there are further occurrences like Almayer's opium smoking, his death and Babalatchi's report to Captain Ford that Nina has given birth to a child. These incidents all occur after the three days of the first narrative and take place in a much longer time than just three days.

[20] . We can say overall since we have instances of analepsis even in the first chapter.

[21] "Ambiguity as Meaning", p. 3.

[22] . Chronological disturbance is a characteristic feature of the work of a modernist novelist like William Faulkner. In the first section of his *The Sound and the Fury*, for example, Benjy freely moves between past, present and future. In this section, Faulkner gives an outline of the whole novel, indicating through Benjy's free associations what is later picked up in the narratives of Quentin, Jason and even the extradiegetic narrator in the fourth section. A more tangible example of such disturbances happens in *As I Lay Dying* when the dead mother, Addie Bunderen, is given a monologue in the middle of the novel, long after her death.

[23]. Marvin Mudrick, "Introduction" in *Conrad: A Collection of Critical Essays*, Marvin Mudrick, Ed. (Englewood Cliffs, N.J.: Prentice-Hall, 1966), p. 6.

[24] . Daniel R. Schwarz*, Rereading Conrad* (Columbia: University of Missouri Press, 2001), p. 4.

[25]. Joseph Conrad, *Almayer's Folly: A Story of an Eastern River,* Eds. Floyd Eugene Eddleman and David Leon Higdon (Cambridge: Cambridge University Press, 1994), p. 6, hereafter cited as *AF* in the text.

[26] . Prolepsis is also used in a way that might be called trans-textual. In this case, Conrad draws on what he has created in his first novel in his later works.

[27]. *A Theory of Narrative*, p. 93.

[28]. "Distance," James Phelan in *Routledge Encyclopaedia of Narrative Theory,* p. 119.

[29] . For example, a narratologist like Patrick O'Neill in *Fictions of Discourse*: *Reading Narrative Theory* (1994) who consolidates classical and postclassical narratology (structuralist and post-structuralist theories of narrative) adds textuality to the other three terms introduced by classical narratologists. This addition brings in the involvement of the real author and the real reader along with story, text and narration.

[30] . Distance as a concept has been the concern of the theorists from the ancient times. It begins with Plato's differentiation of mimesis and diegesis, asserting that in diegesis there is greater distance. However, he also considers distance when he is talking about writing and oral speech, the former being the inferior and the more distanced. After Plato, many other critics discuss distance. In its pre-narratological phase, it culminates in the seminal *Rhetoric of Fiction* by Wayne Booth, especially in his excellent chapter discussing distance in Jane Austen's *Emma*. With the advent of narratology, there has been more systematic discussion concerning distance.

[31] . Defamiliarisation can be roughly defined as making strange. In his essay entitled "Art as Technique" (1917), Shklovsky argues that "the technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty and length of perception.

[32] . Daniel R. Schwarz, *Conrad: "Almayer's Folly" to "Under Western Eyes"* (London: Macmillan, 1980), p. 3.

[33]. Andrea White, *Joseph Conrad and the Adventure Tradition: Constructing and Deconstructing the Imperial Subject* (Cambridge: Cambridge University Press, 1993), p. 127.

[34]. Robert Hampson, *Joseph Conrad: Betrayal and Identity* (Basingstoke: Macmillan, 1992), p. 23.

[35] . White believes that we have such a state of affairs in *Almayer's Folly* because Conrad is consciously subverting the traditional adventure stories written by colonial European writers. In those stories, the European man is a powerful and resourceful creature who manages to come out successful by controlling everything from wild nature to the native inhabitants. What we have in Conrad's case is just the opposite.

[36]. Jakob Lothe, *Narrative in Fiction and Film: An Introduction* (Oxford: Oxford University Press, 2000), p. 36.

[37] . The term is introduced as a technical term by Genette. See Chapter One.

[38]. *Narrative Discourse*, p. 186.

[39] . Perspective and focalisation are sometimes used interchangeably, but the latter is the more precise term.

[40] . Jessie Conrad, *Joseph Conrad as I Knew Him* (London: Heinemann, 1926), p. 49.

[41]. Cedric Watts, *The Deceptive Text: An Introduction to Covert Plots* (Brighton: Harvester, 1984), pp. 47-53. This will be more explored when I discuss focalisation in *Almayer's Folly.*

[42] .Tim Middleton, *Joseph Conrad* (London: Routledge, 2006), p. 26.

[43] . Jeremy Hawthorn, *Joseph Conrad: Narrative Technique and Ideological Commitment* (London: Edward Arnold, 1990), p. 6.

[44] . *The Deceptive Text*, p. 48.

[45] . *Conrad's Secrets*, p. 37.

[46] . Ibid., p. 34.

[47] . It becomes central to Conrad's second novel, *An Outcast of the Islands*.

[48] . Allan Simmons, '"Conflicting Impulses": Focalization and the Presentation of Culture in *Almayer's Folly*' in *Conradiana*, vol. 29, No.3, 1997, p. 163.

Chapter Three
Self-Subverting Narrative
in
Lord Jim

I

Lord Jim has been the subject of speculation concerning its narrative method since the date of its publication to the present day. There is a sharp disagreement between critics regarding the artistic achievement of the novel. One group of commentators believe that the novel is flawless: they maintain that it is an organic whole adroitly interwoven. Douglas Hewitt is one of those critics who argue that the two parts of the novel compose an organic whole.[1] The opposing group, however, maintain that Conrad lost control over the material, and the novel does not have a primary focus to control its diverse narratives and split settings. F. R. Leavis, for instance, argues that *Lord Jim* is not among the best of Conrad; therefore, it does not "deserve the position of pre-eminence among Conrad's works often assigned to it." He further maintains that the romance (the Patusan part) does not develop or enrich the *Patna* and that, as a result, the novel is broken backed.[2]

Disagreement about the artistic achievement of the novel arose as soon as the novel was published. In an early unsigned review in the *Manchester Guardian* written in 1900, the reviewer sees "remarkable originality" in the novel, but he also

maintained: "[t]he mechanism of the story is curious, and it includes a convention which may be attacked."[3] This reviewer is referring here to the narrative method of the text. The novel begins by introducing Jim as a "water clerk" who does his job well, but leaves it after a while to go farther eastward. The extradiegetic narrator then describes Jim's career prior to the Inquiry. Marlow then takes up the narrative as he meets Jim in the Inquiry, and narrates his story to a group of listeners years after the incident. The *Guardian* reviewer objects to Marlow's long oral narration. This, he notes, is a weakness which prepares the ground for attacks on the novel. This became a recurrent point of reference for commentators prompting Conrad to react in his later added "Author's Note". Referring to the comments made on the unnatural length of Marlow's oral narration, Conrad maintains:

> They argued that no man could have been expected to talk all that time, and other men to listen so long. It was not, they said, very credible. After thinking it over for something like sixteen years, I am not so sure about that. Men have been known, both in the tropics and in the temperate zone, to sit up half the night "swapping yarns." This, however, is but one yarn, yet with interruptions affording some measure of relief; and in regard to the listeners' endurance, the postulate must be accepted that the story was interesting.[4]

Conrad's primary defence is that the story is interesting, and it indeed is. Despite its back and forth movement in time as well as shifting points of view, the intimate tone of oral transmission incites the curiosity of the audience (Marlow's

narratees or the real reader) to wait to see what happens next, and to wonder how an inquiry in which almost everything has been clarified can get so complicated through such a narration. The primary intention of a tale is to entertain. In fact, it is this entertaining element which lets Marlow narrate Jim's tale time and again. In the beginning of his taking over the narration from the extradiegetic narrator Marlow notifies that repetitive narration of Jim's story is "to make time pass away after dinner," both for himself and his narratees. Likewise, on the very rare occasions in which his narratees address him, they say: "Charley, my dear chap, your dinner was extremely good, and in consequence these men here look upon a quiet rubber as a tumultuous occupation. They wallow in your good chairs and think to themselves, 'Hang exertion. Let that Marlow talk'" (*LJ* 26).

The anonymous reviewer, however, approves of the novel as an organic whole despite the objections to the unrealistically long oral narrative of Marlow. He rightly realises that "the whole gallery of sketches and portraits" are "duly subordinated" to the main narrative line of the novel,[5] and mentions the local narratives of the German skipper (as a comic instance), the trader Stein, the Malay Steersmen, and Captain Brierly as examples which enrich the focal narrative concerned with Jim and narrated by Marlow as the primary narrator of the novel.[6]

In another early review in *Daily Telegraph* in 1900, W. L. Courtney finds fault with the numerous local narratives of the novel which he believes are ridden with "flood of words" and "exuberance of ideas." He argues that Conrad presents "too many episodes, too many side issues" in *Lord Jim*. He then concludes that Conrad is alien to the art of brevity and unaware of "the knowledge of what to omit"

in this novel as these digressions and flows of ideas weaken the final effect of the novel.[7] In an even harsher early criticism concerned with the formlessness of the novel, in an unsigned notice in the *Sketch* (14 November 1900), the critic presents a dual attitude towards the novel. While maintaining that it is the best novel of the year, he also finds the narrative method a total failure as Conrad has stretched a short story into a very long novel. He maintains:

> *Lord Jim* is an impossible book—impossible in scheme, impossible in style. It is a short character-sketch, written and re-written to infinity, dissected into shreds, masticated into tastelessness. The story—the little story it contains—is told by an outsider, a tiresome, garrulous, philosophising bore. And yet it is undeniably the work of a man of genius, of one who, wrongly I think, despises every popular and accepted method. Mr. Conrad will do great things when he consents to follow advice. [8]

This commentator identifies repetition as the central device for the progression of the narrative method of the novel. He even agrees that the effect is remarkable, but unlike Hillis Miller who finds this the central concern of the novel, the commentator views it as a weakness.[9]

The controversy over whether *Lord Jim* is as an organic well-written and finished work or not is still going on. Ralph Rader and J. Hillis Miller are two typical recent critics who have opposing ideas. Rader adheres to the idea that the novel has no problem as an organic whole while Hillis Miller believes that repetition subverts the so-called organic unity of the novel. Rader centres the concern of his analysis on

the beginning of Marlow's narration of *Lord Jim* in the fifth chapter of the novel. The occasion for Marlow's interest is his visit to a man in hospital a day before the Inquiry where he sees two of the men involved in the *Patna* scandal. This gives Marlow the impetus to muse over the incident. Observing the calmness of the hospitalised member of crew, Marlow hopes to share the man's view of the occurrence. He tries to justify his curiosity concerning the incident by reference to his being "a member of an obscure body of men held together by a community of inglorious toil and by fidelity to a certain standard of conduct" (*LJ* 37). Marlow further confesses, however, that he was in search of a clue to justify the scandalous jump.

Marlow, Rader argues, is in search of a justification for Jim's "doubt of the sovereign power enthroned in a fixed standard of conduct" (*LJ* 37). Rader believes that under this unifying theme, Conrad orchestrates Jim's movement from his initial moments of doubt (his hesitation about leaving the passengers of the *Patna* since he is the last person to jump) to his firm decision to encounter Doramin and accept his responsibility for the death of his son. Rader maintains that the attitude that Conrad takes to incorporate both the moments of uncertainty concerning the fixed standard of behaviour and Jim's sticking to that standard which ends in his death in the Patusan part gives *Lord Jim* a unifying theme which challenges the viewpoint of the commentators who maintain that the novel has two separate parts, the second part being less artistic than the first and even unnecessary. Rader, however, maintains that Conrad does not make Jim's final act of living up to the fixed standard heroic because

he ignores his serious duties as a leader in Patusan to protect his followers with his self-imposed suicide. Moreover, he leaves Jewel alone. She never forgives him for this act.[10] Rader, however, approves of the clear judgement of the French Lieutenant. While he sympathises with Marlow about the nature of human fear, the French Lieutenant highly doubts that it is possible to regain lost honour. Rader maintains that the French Lieutenant's view about honour "is crucial to the value structure everywhere implicit in the action, and to keep the reader from moderating the point, the dishonourable (as with the German captain and Chester) are consistently represented as outside the pale of the human community, odious and vile."[11]

J. Hillis Miller, on the contrary, argues that such an organic unity is absent in *Lord Jim*. Indeed the subtitle of his chapter on the novel is "Repetition as Subversion of Organic Form".[12] Hillis Miller notes that *Lord Jim* is not following the principles of a realist novel with a chronologically ordered beginning, middle and end by which the novelist creates "organic unity". He believes that this linear progression is curtailed by the way in which the novel contains "self-interpretive elements". He explains: "Much of it is an explication of words and signs by means of other words, as narrator follows narrator, or as narration is inserted within narration."[13] He further argues that the critic's attitude is not that of keeping an aesthetic distance and evaluating the novel as a work of art objectively. Instead, "the critic who attempts to understand *Lord Jim* becomes another in a series of interpreters": "He enters into a process of interpretation in which words bring out the meaning of other words and those words return to others in their turn."[14] Miller concludes that such a narrative

method makes *Lord Jim* very different from those works which, like the design of a rug, "the eye of the critic can survey from the outside and describe as a spatial form". Instead, "the intricacies of the multiple narrators and time shifts in *Lord Jim*" make it a novel "the 'meshing' of whose 'filament' are interwoven in ways hidden from the objectifying eye."[15] To boost his argument concerning the lack of such a traditional structure in the narrative of *Lord Jim*, Miller quotes from Conrad himself. He argues that in the following quotation Conrad "presents for both cosmos and a work of literature a structure which has no beginning, no foundation outside itself, and exists only as a self-generated web".[16] Conrad says:

> There is a – let us say – a machine. It evolved itself (I am severely scientific) out of a chaos of scraps of iron and behold! – it knits. I am horrified at the horrible work and stand appalled. I feel it ought to embroider – but it goes on knitting … And the most withering thought is that the infamous thing has made itself; made itself without thought, without conscience, without foresight, without eyes, without heart. It is a tragic accident – and it has happened … It knits us in and it knits us out. It has knitted time, space, pain, death, corruption, despair and all the illusions – and nothing matters. I'll admit however that to look at the remorseless process is sometimes amusing.[17]

Miller maintains that a Conradian novel, like other created things in the universe, is the product of a callous knitting machine having no controlling centre to give it any

sort of organic unity. Therefore, *Lord Jim* "has no visible thematic or structuring principle which will allow the reader to find out its secrets, explicate it once and for all, unite all its knots and straighten all its threads".[18] To highlight the lack of a central stable point of reference in *Lord Jim*, Miller further refers to the double attitude that Marlow adopts in dealing with Jim. On the one hand, he condemns Jim as somebody who has ignored the standard of conduct that a seaman needs to keep when on such a mission; on the other hand, he considers Jim as 'one of us'. Judging Jim on his appearance, Marlow concludes that such a person could not have done such an act of desertion consciously. In the beginning of his narration, in the fifth chapter of the novel, he has the simultaneous dual response of approval and disapproval of Jim. He reports his first view of Jim as a broad-shouldered youth with his hands in his pockets who is calm and staring into the sunshine. He carries on reporting his dual attitude of Jim in his first sight of him as follows:

> He looked as unconcerned and unapproachable as only the young can look. There he stood, clean-limbed, clean-faced, firm on his feet, as promising a boy as the sun ever shone on; and, looking at him, knowing all he knew and a little more too, I was as angry as though I had detected him trying to get something out of me by false pretences. He had no business to look so sound. I thought to myself − well, if this sort can go wrong like that. (*LJ* 30)

The marathon of Marlow's oral narration, the change of the setting to Patusan and the resort to written narrative instead of the oral make no change in Marlow's attitude towards Jim since he remains an enigma for him even in the concluding sentences of the novel. Marlow ends his written narrative, addressed to one of his narratees of his oral narration, as follows:

> "Is he satisfied quite, now, I wonder? We ought to know. He is one of us- and have I not stood up once, like an evoked ghost, to answer for his eternal constancy? Was I so very wrong after all? Now, he is no more, there are days when the reality of his existence comes to me with an immense, with an overwhelming force; and yet upon my honour there are moments too when he passes from my eyes like a disembodied spirit astray amongst the passions of this earth, ready to surrender himself faithfully to the claim of his own world of shades". (*LJ* 304)

Miller maintains that Marlow's dual attitude towards Jim is the central enigma of the novel and that this central enigma breaks down any sense of the so-called organic unity. On the one hand, Marlow wants to "maintain his faith in the sovereign power" in several contradictory ways: "One is to discover that there are extenuating circumstances. Perhaps Jim is not bad at all. Perhaps he can be excused. Perhaps he can ultimately redeem himself."[19] But Miller also maintains that "in spite of appearances Jim has a fatal soft spot. He cannot be safely trusted for an instant."[20] He further argues that if this is the point, "then he must be condemned in the name of the kingly law determining good and evil, praise and blame." Marlow takes the opposite stance "imply[ing] that Jim is the victim of dark powers within himself, powers

which also secretly govern the universe outside."[21] In addition, Hillis Miller further argues that in Marlow's oral narration which covers the greatest part of the novel (chapters 5-35) many sections of this oral narration are told to Marlow by Jim: "in these the reader can see Jim attempting to interpret his experience by putting it into words. This self-interpretation is interpreted once more by Marlow, then by implication interpreted again by Marlow's listeners."[22] One can add Conrad and the real reader as further interpreters standing on a higher order in the hierarchy of interpretation. However, Hillis Miller does not go this far. Instead, he believes that the '"omniscient narrator" hovers above all the interpreters in the text, and puts into question the lower narrators (Marlow and the local hypodiegetic narrators in his narrative). This claim, however, is hard to justify as the narrator is not an active presence in all the narrative, and does not close Marlow's narration in the end of the novel. Nonetheless, he has the exclusive privilege of the information he presents at the beginning of the novel of which Marlow remains in ignorance. For instance, it is only the extradiegetic narrator who knows that Jim's decision to become a seaman was under the influence of reading light literature; and it is only the extradiegetic narrator who knows of Jim's failure on the training ship. Nonetheless, this narrator is not as omniscient as Hillis Miller thinks (if we have such a narrator at all). For instance, he does not know the exact height of Jim in the first paragraph of the novel: "He was an inch, perhaps two, under six feet" (*LJ* 3), and does not know how many pilgrims are exactly on the *Patna*: "eight hundred pilgrims (more or less) were driven on board of her [the *Patna*]" (*LJ* 10-11).

II

Jakob Lothe rightly points out that "the narrative discourse of *Lord Jim* is exceptionally complex; it is indeed so complicated that no analysis of it can do it justice."[23] To depict the complexity of the narrative discourse of the novel, Lothe quotes Guerard's summary of the story of the novel as follows:

> The pilgrim-ship *Patna* strikes a derelict or other floating object at night, and her officers (believing she will sink quickly, and knowing there are not lifeboats enough) abandon her, leaving the pilgrims to drown in their sleep. Jim hesitates; and then, in spite of his romantic egoism and pride, impulsively jumps after the others. But the *Patna* does not sink. Marlow meets Jim at the court of inquiry: at this first of Jim's many efforts to rehabilitate himself in his own eyes and in the eyes of the world. He would like it believed that it was not he, the conscious man who had jumped, yet can endure no reference to the incident. He wanders over the earth, generally eastward, pursued by guilt and shame. Marlow, sympathizing with Jim for various reasons, consults the entomologist and trader Stein, who sends Jim to Patusan – where he would be protected by isolation from the accusing world of white men. There Jim is a successful benevolent despot, and enjoys almost godlike power and prestige. His reign is ended, however, when he refuses to destroy the first intruding whites: 'Gentleman' Brown and his villainous pirate crew. The intruders massacre Jim's friends, including the son of the chief, and thereupon he surrenders his own life to the natives in atonement. He goes away from his native mistress Jewel for his pitiless wedding with a shadowy ideal of conduct.[24]

While praising this neat summarising, Lothe believes that the summary "omits significant material" so that "some might have been substituted for others, and others

again might have been added."[25] Though Lothe does not present any specific examples to support his point, nonetheless, there are many instances supporting his claim. For instance, there is no indication in this summary of what happens in the novel prior to Jim's jump from the *Patna*: where he comes from; what makes him follow a nautical career; what happens to him on board the training ship; how he becomes the first mate of the *Patna*. Moreover, major incidents such as Brierly's presence at the Inquiry and his subsequent suicide, the French Lieutenant's account of towing the *Patna* to the harbour and Jim's later careers, especially that of being a water clerk, go without notice. There is also the omission of some major components of the second part of the novel such as how Jim comes to be called 'Tuan Jim', Jim's competitors for the control of Patusan, his relation with Jewel and Cornelius's hatred of Jim. To add to his assertion concerning the complexity of the discourse of the novel, Lothe notes that even in such a brief summary of the story of the novel, Guerard cannot escape moving towards interpretation rather than simply supply a synopsis of the story. Lothe argues that "Guerard's final sentence clearly moves towards interpretation".[26] Lothe's criticism, in this instance, is perhaps hard to justify since the last sentence is an echo of what the narrator, at the end of *Lord Jim*, asserts. Nevertheless, a sentence such as 'there [in Patusan] Jim is a successful benevolent despot' is obviously Guerard's interpretation rather than simply an abstraction for the story of the novel.

In his long chapter on *Lord Jim*, Lothe does not present a strong theoretical basis for his analysis.[27] However, his reading provides a detailed textual analysis of

the novel. His justification for such a reading is that previous influential readings of the novel are "often based on insufficient consideration of the intrinsic variation of its [the novel's] narrative method."[28] Lothe's approach is one that wants to consolidate the opposing views of Rader and Hillis Miller. He both wants to keep the view that the novel is an organic whole and also to justify Hillis Miller's emphasis on repetition as a central device of the narrative act. In fact, he tries to accommodate the idea of the repetition into the frame of the unified structure. Without establishing a rigid theoretical framework for his textual analysis, Lothe begins interpreting the narrative method of the novel by building on Hillis Miller's deconstructive account of self-interpretive elements in *Lord Jim*. As we have seen Hillis Miller argues that *Lord Jim* contains "self-interpretive elements": "Much of it is an explication of words and signs by means of other words, as narrator follows narrator or as narration is inserted within narration. The critic who attempts to understand *Lord Jim* becomes another in a series of interpreters."[29] Shifting Hillis Miller's emphasis on the role of the reader to the role of the character-narrators of the novel, Lothe identifies five groups of interpreters including: Jim, Marlow, various minor characters, Stein and the French Lieutenant and "the omniscient authorial narrator" of the novel. [30] He then considers Marlow's narratees as "a possible sixth group of interpreters", but subsequently adds that "these pensive auditors are virtually silent; their function is basically structural."[31] Even though it is not clear what Lothe means by the structural function of Marlow's narratees, he seems to be indicating the unimportance of the role of these agents' contribution to the thematics of the novel. However, ignoring the role of these narratees underestimates some of the complexity of the narrative method of the novel.

These narratees, though almost silent, sometimes interact with Marlow and encourage him to narrate. Furthermore, they could be considered as minor characters in the novel. It is, after all, through the interest of one of these that Marlow is able to add his written account of Jim's last days in Patusan to the rest of the novel.

Drawing on the work of previous commentators on the novel,[32] Lothe frames his argument with a structural description of the "the tripartite division of the novel's narrative: with an omniscient narrator (chapters 1-4), with Marlow speaking (chapters 5-35), and with Marlow writing (chapters 36-45)."[33] Consequently, he goes through a chapter by chapter analysis, sometimes focusing on particular paragraphs and even sentences, paying special attention to Chapters Five through to Twenty-one which he regards as the most complex part of the narrative. This step-by-step analysis of the discourse of the novel is, at times, so detailed that Lothe loses control of the focus of his argument. What further weakens the analysis is Lothe's claim that from Chapter Twenty-One onward the narrative is so straightforward that it does not require the detailed analysis devoted to the prior chapters that he discusses. There is an implicit assumption that Lothe is more interested in the anachronic presentation of the narrative of the novel rather than a thorough analysis of the narrative method of the novel considering all the factors which make such a complex narrative text. As Allan Simmons notes, even the most simple and straightforward section of the novel, Patusan, is not as simple as it seems. Simmons maintains:

> Patusan's presentation is topsy-turvy: it includes contradiction, paradox, oxymoron, and synaesthesia. For instance we view the "*remnants* of

> [Sherif Ali's] *impregnable camp*"; Tamb' Itam is a jailer ready to die for his captive; Jewel is a mixture of "shyness and audacity"; … Jim displays "a contemptuous tenderness". Yet, it is here in this storybook place, that, Marlow assures us, Jim achieves "greatness as genuine as any man ever achieved". The reader is left with only a choice of fictions (rather than "nightmares") about Jim – fictions that extend to include the codes of seamanship and heroism themselves.[34]

Furthermore, there are instances in Lothe's argument which weaken his textual analysis of the novel. For example, referring to the first and sixth paragraphs of Chapter Three of the novel, he agrees with Ian Watt that these passages (especially the first one) depict a "pervasive atmosphere of ominous serenity."[35] He then describes them "as descriptive interludes with a distinctly lyric quality"[36] which has no logical relationship to the narrative method of the novel. The first passage in question runs as follows:

> Marvellous stillness pervaded the world, and the stars, together with the serenity of their rays, seemed to shed upon the earth the assurance of everlasting security. The young moon recurved, and, shining low in the west, was like a slender shaving thrown up from a bar of gold, and the Arabian Sea, smooth and cool to the eye like a sheet of ice, extended its perfect level to the perfect circle of a dark horizon. The propeller turned without a check, as though its beat had been part of the scheme of a safe universe; and on each side of the *Patna* two deep folds of water, permanent and sombre on the unwrinkled shimmer, enclosed within their straight and diverging ridges a few white swirls of foam bursting in a low hiss, a few wavelets, a few ripples, a few undulations that, left behind, agitated the surface of the sea for an instant after the passage of the ship,

> subsided splashing gently, calmed down at last into the circular stillness of water and sky with the black speck of the moving hull remaining everlastingly in its centre. (*LJ* 13)

The passage, using a number of similes, is dominated by visual and auditory imagery which confirms Watt's terse interpretation of the scene. However, the benevolent nature with its sky and sea in perfect harmony with the *Patna* on its course towards Mecca soon turns hostile and cruel. What both Watt and Lothe ignore is the possibility of Jim being the focaliser of the passage as the narrator immediately introduces him. The narrator maintains that "Jim on the bridge was penetrated by the great certitude of the unbounded safety and peace that could be read on the silent aspect of nature like the certitude of fostering love upon the placid tenderness of a mother's face" (*LJ* 13). If we consider Jim as the focaliser of the passage, this description is in line with Jim's mentality, thinking of himself as a hero. Therefore, this passage cannot merely be a "descriptive interlude" as Lothe argues. In fact, it depicts Jim's outlook, standing up there on duty, observing the course of the *Patna*.

In another extract in the same chapter the narrator introduces the skipper of the *Patna* as follows:

> His [Jim's] skipper had come up noiselessly, in pyjamas and with his sleeping-jacket flung wide open. Red of face, only half awake, the left eye partly closed, the right staring stupid and glassy, he hung his big head over the chart and scratched his ribs sleepily. There was something obscene in the sight of his naked flesh. His breast glistened soft and greasy as though he had sweated out his fat in his sleep. He pronounced a professional

> remark in a voice harsh and dead … the fold of his double chin hung like a bag triced up close under the hinge of his jaw. Jim started and his answer was full of deference. (*LJ* 15-16)

Once more, the focaliser is Jim not the narrator. This passage, however, though dominated by visual imagery, stands in sharp contrast with the previous one since in the former we had the pleasant imagery which prompted Lothe to consider it as having "lyric quality". The pleasant night imagery of the sea, the sky, the moon and the smooth journey of the *Patna* gives way to the unpleasant appearance and behaviour of the skipper. As Jim is the focaliser of both passages, both of these are to be related to his romantic ideal of being a hero. In the first one the external stimuli gives him the impetus to produce the impression of a harmonious nature. He sees the harmony as a mythical hero; in the second, he compares himself in the real world with the obscene appearance and bad manners of the skipper.

Lothe's analysis, then, does not resolve the controversy over *Lord Jim*. Patrick O'Neill's model which maintains that all narrative is 'compound discourse' which is mainly created through an author's 'ventriloquism' is neatly depicted by the way *Lord Jim* is narrated.[37] Instead of employing a single narrator, Conrad begins his novel with an extradiegetic narrator, then shifts to Marlow's intradiegetic oral narration and then to written narration, creating a web of narrative strategies ending in a highly 'compound discourse' in the novel. The extradiegetic narrator, with which the novel opens, has its own unspecified narratee but at the same time frames and controls Marlow's narrative to some extent in the beginning and in the middle when

Marlow swaps oral narration for writing. However, unlike "Heart of Darkness," the extradiegetic narrator does not reappear to frame Marlow's written narrative which ends the novel. Moreover, Marlow, though essentially an intradiegetic narrator, shifts into a heterodiegetic position when he is the receiver of the hypodiegetic narratives of Mr Jones or the French Lieutenant. To add to the complexity of the narrative method of the novel, when the hypodiegetic narrators begin to narrate, Marlow shifts his position of narrator to that of narratee.

The primary extradiegetic narrator of *Lord Jim* depicts no sign of unreliability. Taking advantage of his panchronic vision and ubiquity, he has the ability to move freely between past, present and future. He is thus able to summarise Jim's past since leaving home, then swiftly move to the present of the story depicting him as a water clerk, frequently receding backward towards the East, and then move into his future when he says that Jim went "into the virgin forest, the Malays of the jungle village … added a word to the monosyllable of his incognito. They called him Tuan Jim: as one might say – Lord Jim" (*LJ* 4). However, this is all done in the first chapter of the novel. Most commentators on the novel[38] have described the primary narrator of the novel as an omniscient narrator emphasising his reliability and authority. However, the term itself, as Jonathan Culler argues, is not an exact and useful term for narrative analysis. In his essay entitled 'Omniscience,' Culler considers the theological background of the term and argues that, through the use of this term, the writer, or more particularly the narrator, is compared with the all-knowing God of theology and the fictional characters with real people. He rightly

observes that "since criticism need not presuppose either the perfection of the author or the freedom of the characters, it seems unlikely that criticism can learn much from these theological debates".[39] There are two separate factors which are confused when the concept of omniscience is under consideration: the author's knowledge and a type of third-person narrator. Though we know that the author is the creator of the other hierarchical narratological levels such as implied author, narrator, character and narratees, it is hardly convincing to associate the knowledge of an author with the omniscience of God. The author creates these entities, especially the characters out of words, and they are only agents in the text quite different from flesh-and-blood creatures like ourselves. The comparison is more unconvincing when we consider a narrator. The narrator can never be omniscient because he/she is always dependent on both the real author and the implied author and is always constructed as an agent of the narrative text.

Using the word "omniscient" to describe the extradiegetic narrator of *Lord Jim* in chapters one through four is also quite unconvincing. The first paragraph of the novel depicts the sort of narrator we are going to encounter in the opening chapters of the novel: "He was an inch, perhaps two, under six feet, powerfully built, and he advanced straight at you with a slight stoop of the shoulders, head forward, and a fixed from-under stare which made you think of a charging bull… He was spotlessly neat, apparelled in immaculate white from shoes to hat" (*LJ* 3). The account which is given of Jim in this paragraph presents a graphic image of the title character. Jim is usually focalised from without to preserve his opacity. This is built on by Marlow's

narration to present Jim as an enigma. It is a highly calculated and proleptic opening when it is juxtaposed with Marlow's narration. Subsequent readings of the novel reveal the value of the selective details of this narrator. Conrad takes advantage of this extradiegetic narrator to set the scene: it also gives him the advantage of brevity which is almost impossible with an intradiegetic narrator. When he wants to reveal Jim's motive for a nautical career, it is only through this narrator that he is able to reveal that Jim decided to go for sea-life after a "course of light holiday literature" (*LJ* 4). This gives an insight into the construction of Jim's identity, and there is an early warning of its danger and limitation, when he practically enters the profession and realises that real sea life is "strangely barren of adventure" (*LJ* 9). Moreover, to put Jim's jump from the *Patna* in its right context, it is, again, only possible, with the flexibility of this sort of narrator, to present succinctly the events of the training ship and Jim's later failure in his professional career prior to the *Patna* incident.

Although in the opening chapters we usually observe a narrator-focaliser, in several instances like the one that follows, on board the training ship, Jim himself is the focaliser:

> His station was in the fore-top, and often from there he looked down, with the contempt of a man destined to shine in the midst of dangers … He could see the big ships departing, the broad-beamed ferries constantly on the move, the little boats floating far below his feet, with the hazy splendour of the sea in the distance, and the hope of stirring life in the world of adventure … On the lower deck in the babel of two hundred voices he would forget himself, and beforehand live in his mind the sea-life of light literature. He saw himself saving people from

> sinking ships … Always an example of devotion to duty, and as unflinching as a hero in a book" (*LJ* 5).

The narrator, who frequently focalises Jim from without, sometimes permits Jim to be the focaliser to establish his idealism from the beginning. In the extract quoted above, in the first two clauses, the narrator is the focaliser, but from there on we have Jim "in the fore-top" looking down both literally at what is going on the training ship and, metaphorically, in his mind from this sense of his higher station (in comparison with the others on board) as a hero "destined to shine in the midst of dangers". This happens again in Chapter Two when "after two years of training" he goes to sea as "chief mate of a fine ship" (*LJ* 8). However, he is "disabled by a falling spar" and his recovery taking longer than expected, he is left behind and sent to a hospital. Like his station on the training ship, his place in the hospital which "stood on a hill" makes him think of himself as high above the life going on below:

> There were perfumes in it [the sky], suggestions of infinite repose, the gift of endless dreams. Jim looked every day over the thickets of gardens, beyond the roofs of the town … at that roadstead which is a thoroughfare to the East, − at the roadstead dotted by garlanded islets … its ships like toys, its brilliant activity resembling a holiday pageant, with the eternal serenity of the Eastern sky overhead and the smiling peace of the Eastern seas possessing the space as far as the horizon. (*LJ* 9)

To depict how Jim feels and sees, the narrator stops his focalisation after the first sentence and permits Jim to see and think of his high position (in the hospital situated on a hill) watching the "roadstead dotted by garlanded islets" and the "ships like

toys". Here, however, Jim visualises the temptation of a life of ease rather than the dream of adventure. This is shown through the compound discourse in which we have the narration of the extradiegetic narrator but simultaneously Jim's focalisation in the same narrative allowing the narrator and the reader to see Jim from within.

When he returns to service on board of the *Patna*, Jim is engaged in his own fantasies leaving no room for what is really happening around him. Consequently, when it is time for him to show his ability practically, he is immobilised by fear and just fails. This shows the significance of the incident on board of the training ship, and the captain's words: "Too late, youngster… Better luck next time. This will teach you to be smart" (*LJ* 6) which carry an ironic overtone for the reader. There is a wide gap established from the beginning of the novel between Jim's 'great expectations' and his failure in their fulfilment.

Commenting on the importance of the training-ship episode of the extradiegetic narrator, Lothe rightly notes:

> Critics of *Lord Jim* have not sufficiently stressed the twofold prolepsis detectable in the training-ship episode: not just adumbrating Jim's jump from the *Patna* by revealing it as a form of repetitive action, it provides the reader with a crucial piece of background information which makes him or her more sceptical about Jim's defensive explanation of the jump. And, as this information is not shared by Marlow, it also makes the reader more critical of Marlow's sympathies and of the motivation for his narrative undertaking.[40]

The central incident of the novel, Jim's jump from the *Patna*, is also narrated by the extradiegetic narrator. Everything else presented in the four opening chapters

is, in a way, setting the scene for the *Patna* test that Jim has failed. From here on, Conrad is almost through with this narrator and employs Marlow to take his turn of intradiegetic narration. Lothe suggests that the narrative transition to Marlow is smoothly and skilfully achieved because "the authorial narrator adopts Jim's perspective."[41] It is perhaps better to say that, though it is still the extradiegetic narrator who is narrating, the focaliser is shifted from the narrator to Jim to prepare the reader for the shift from the extradiegetic narration of the first narrator to Marlow's intradiegetic narration.

The 'ventriloquism effect' which Conrad creates in the novel is more observable in Marlow's narration for it contains the narrations and voices of many other narrators. However, it is not exactly right to say that Conrad is done with the extradiegetic narrator at the end of the fourth chapter since he comes back to indicate Marlow's shift of oral narration to writing later on. However, to accommodate the voices of other narrators, Marlow needs to behave differently because his narration cannot have the flexibility of the previous narrator. Lothe notes "Marlow's tendency to jump backward and forward in time rather than rendering a strictly chronological account" and observes that "his narrative is often associative".[42] As Robert Hampson notes, following Greaney, Conrad constructs the narrative of *Lord Jim* "by reference to oral forms of gossip and legend". In the opening chapters narrated by the extradiegetic narrator, Jim's "sea-life has become the subject of gossip among the oral community of the seaports of Southeast Asia".[43] The *Patna* scandal which has become a public property sets the scene for Marlow's entrance into the narrative. It

also introduces the oral community of which gossip is an inseparable element. The presentation of this community in the narrative of the first narrator is almost cursory; it is fully depicted in Marlow's narration. Put in this context, Marlow's narrative brings forward the narratives and voices of many others as he becomes, in his own words, "a receptacle of confessions" (*LJ* 26). The reader soon realises that Marlow has a dual attitude in *Lord Jim*. He plays different roles as both a homodiegetic narrator and as a character. Though Marlow presents himself as "a scrupulous, serious minded analytic storyteller", as Hampson suggests, he also "writes gossipy letters to pass the time during Jim's crisis in his hotel room".[44] Marlow as a character is also a member of the gossipy crowd. This contradictory attitude is revealed in the outset of his narration when he takes refuge in gossip to justify his attendance at the Inquiry and in taking an interest in Jim. In fact, as Jeffrey J. Williams notes, Marlow is the reverse of the Ancient Mariner in the beginning of his narrative[45] stopping everyone he encounters to gain some information about Jim. It is only later only that like the Ancient Mariner himself, on many occasions he narrates Jim's story for other people.

Unlike the authoritative extradiegetic narrator of the first four chapters of the novel, Marlow needs to justify his curiosity in Jim's case. Therefore, in the opening of his narration, he apologetically grapples for the justification of his interest in Jim and his scandal. Marlow develops a paradoxical attitude towards Jim from the very beginning. On the one hand he wants "to see him overwhelmed, confounded, pierced through and through, squirming like an impaled beetle" (*LJ* 32). On the other hand,

this harsh criticism immediately gives way to a more favourable view when Marlow is apparently affected by Jim's appearance to declare that he "came from the right place; he was one of us" (*LJ* 32).[46] He readily concludes that he "didn't care a rap about the behaviour of the other two [the engineers of the *Patna*]": "Their persons somehow fitted the tale that was public property" (*LJ* 30).[47] In a sense, one can conclude that it is Marlow's attitude towards Jim that makes him an "enigma". Since the facts of the *Patna* incident are quite clear, only Jim's appearance and its discordance with his "jump" make him a puzzle for Marlow. Furthermore, the facts concerning the jump are even clearer for the reader as he has already seen Jim's failure on the training ship which Marlow is unaware of.

Having established his concern for Jim and his calamity, he engages himself in gathering information about him. The first instance of Marlow's narration (Chapter Five) is a neat example of compound discourse. It is a condensed web of different narratives mostly relayed through Marlow. These narratives are concerned with the *Patna* incident and its crew, and Marlow tries to depict the weaknesses of the skipper and the two engineers in favour of Jim. Marlow thus begins with a comic observation of the skipper declaring that he reminded him of "a trained baby elephant walking on hind-legs" (*LJ* 28). The observation then, analeptically, takes him to about nine months earlier in Samarang when he observed the German skipper "soaking himself in beer all day long and day after day in De Jongh's back-shop" (*LJ* 28). To support his criticism of the skipper, Marlow reports De Jongh's hatred of the skipper. Though a good customer, De Jongh maintains, "he makes me very sick" (*LJ* 28). Marlow then

comes back to the present of the narrative and relays Archie Ruthvel's report of his encounter with the German skipper of the *Patna*. Archie Ruthvel, the half-caste Portuguese principal shipping master, echoing Marlow's comic impression of the skipper, reports his coming to him and grappling to introduce himself. As soon as Archie knows who he is talking to, he "pull[s] himself together and shout[s] Stop! I cannot listen to you. Captain Elliot is the man you want to see" (*LJ* 29). In his turn, Captain Elliot, too, severely criticises the skipper and dismisses him. Marlow metaphorically maintains that, Elliot "chewed him up very small … and … ejected him again" (*LJ* 30). After bringing in the narratives of De Jongh, Archie Ruthvel and Captain Elliot in the form of a procession of testimonies concerning the German skipper, Marlow encounters the skipper face to face. The skipper is angry with Captain Elliot for calling him a 'hound'. Marlow humorously declares that "hound was the very mildest epithet" (*LJ* 31) being used by Captain Elliot concerning the skipper. Furthermore, Marlow reproduces the skipper's German accent in words such as, friendt (friend), aguaindet (acquainted), tam' (damn), shpit (spit) , vill (will) and begome (become) to further distance us from him.

Once he is done with the skipper of the *Patna*, Marlow focuses on the first and second engineers of the ship. However, prior to embarking on the presentation of the first engineer's narrative, Marlow reveals an important characteristic of his narration: relaying the narratives of others but leaving space for his own interpretation of the events of those narratives. Addressing his narratees (and the reader) concerning his observation of the arrival of the crew of the *Patna* and what

happens until the departure of the skipper of the ship, Marlow maintains: "all this happened in much less time than it takes to tell, since I am trying to interpret for you into slow speech the instantaneous effects of visual impressions" (*LJ* 35). This is an accurate account of his narrative method. In the opening chapter of his narrative, he is more concerned with the physical appearance of the crew. Along with his previous presentation of the skipper of the *Patna* as a 'baby elephant walking on its hind-legs', he unfavourably visualises the second engineer as the "little chap … with the arm in splints, and quite light-headed", and the first engineer as "the long individual with drooping white moustache" (*LJ* 34). Conversely, to separate Jim from them, Marlow repeatedly presents favourable images of him as a handsome young man. This puts Marlow's role as an analytic and careful narrator into question for he has, so far, not heard a word from Jim to judge him. It is only later in several successive chapters (7-11) of the novel, that he tells Marlow his version of the crew's desertion of the *Patna*.

Marlow's first engagement with the narrative ends with his going away from the place when there is an argument in progress between the half-caste Portuguese sent by Archie "to look a little after the poor castaways of the *Patna*"(*LJ* 35) and the second engineer who insists that he must be hospitalised. To come back to the narrative, Marlow tells us that he had a man in the hospital to visit a day before the Inquiry. This provides the occasion to bring in the narrative of the first engineer of the *Patna*. Soon after the disappearance of the skipper, Mariani hides the first engineer in his "infamous hovel" and feeds him up with liquor to the extent that, after three days, he breaks away and is finally arrested by the police and hospitalised with

the second engineer. However, the source who provides the information for Marlow is Mariani whom Marlow meets a long time after the event.

Meeting the first engineer in the hospital by chance, Marlow tries to hear the *Patna* story from his point of view. Nonetheless, he again questions his concern with the incident by calling his desire as a sort of "unhealthy curiosity" (*LJ* 37). In this case we have the fragments of the first engineer's narrative interspersed with Marlow's relaying of his narrative for his narratees. As soon as Marlow utters the name *Patna*, the engineer immediately replies: "Quite right. … I saw her go down" (*LJ* 38). The bare lie makes Marlow angry but when the engineer adds that the *Patna* "was full of reptiles" (*LJ* 38), Marlow realises that the man has had a break-down. The narrative of the first engineer is presented in a chain of delirious assertions in which 'reptiles' are then substituted by 'pink toads'. This perhaps reveals the engineer's tormented psyche and the unconscious guilt of deserting the *Patna*, its pilgrims hunting him in the form of 'pink toads', but also explicable as delirium tremens as a result of the alcohol. Thus, the resident surgeon of the ward presents his own narrative as a diagnosis of the engineer's illness. In his dry scientific narrative he diagnoses the disease as "a curious case. D.T.'s of the worst kind" (*LJ* 40) which he relates to heavy drinking. However, the surgeon also maintains that "there's some sort of methods in his raving … that thread of logic in such a delirium" (*LJ* 40).

Done with the skipper and his engineers, Marlow brings in a new narrative: that of Montague Brierly − one of the two nautical assessors at the Inquiry. Like the narratives of the preceding chapter, this is again a meticulously accomplished

instance of compound discourse. Marlow's narrative is already framed by the first narrator but, in its turn, it frames the narratives of Brierly and his mate, Mr Jones. Addressing his narratees, Marlow notes that some of them must have heard of Brierly. He then introduces him as follows: "He had never in his life made a mistake, never had an accident, never a mishap, never a check in his steady rise, and he seemed to be one of those lucky fellows who know nothing of indecision, much less of self-mistrust" (*LJ* 40-41). Such a man seems to be the right person to be an assessor to deal with Jim's case. Brierly is also there to be compared with Jim. What Jim has dreamt of achieving has already been accomplished by Brierly: "He had saved lives at sea, had rescued ships in distress, had a gold chronometer presented to him by the underwriters, and a pair of binoculars with a suitable inscription from some foreign Government, in commemoration of these services" (*LJ* 42). To the reader's surprise, Marlow suddenly asserts that this accomplished seaman committed suicide a week after the Inquiry.[48]

When, in an instance of analepsis, Marlow meets Mr Jones, Brierly's first mate, some two years after the incident, the mate provides the details of Brierly's suicide. Brierly, in contrast to Jim, carefully calculates every minute detail of the incident and its consequences: he gives the orders for the steering of the ship; he leaves his dog to Jones's responsibility lest he may jump after him; he writes two letters, one for the owner of the *Ossa* and the other for Jones giving him instructions and recommendation for Rover (the dog) to be taken care of. Jim, contrarily, does nothing like this. At the end of the novel, we learn that he has tried to write a letter

but it is illegible and blank; he does not think of Jewel's fate; he impulsively decides to let Brown go away; he forgets his responsibility for the people of Patusan and surrenders himself to Doramin's anger.

Marlow then meets Jim to be informed of the *Patna* incident: once more there is the shift of the narrator to narratee. However, after another dose of Jim's narration about the *Patna* incident, in which he offers his extended version of the crew's abandoning of the supposedly sinking pilgrim ship with major incidents such as his misunderstanding one of the pilgrims who is asking for some water for his sick child, and the third engineer's death on board, he tells Marlow of his own jump and of the story they devised to tell the authorities about the *Patna*. Marlow takes on the narration again, this time observing the *Patna* incident from the French Lieutenant's point of view. The French Lieutenant begins to tell Marlow of how they towed the *Patna* to a safe port. Then he becomes Marlow's narratee, and Marlow tells him Jim's story. The man seems interested as he listens attentively. Marlow then maintains:

> "I don't know what made me smile: it is the only genuine smile of mine I can remember in connection with Jim's affair. But somehow this simple statement of the matter sounded funny in French ... *'S'est enfui avec les autres,'* had said the lieutenant. And suddenly I began to admire the discrimination of the man. He had made out the point at once: he did get hold of the only thing I cared about. (*LJ* 105)

Marlow assumes that the man, unlike anybody else he has interviewed, is going to sympathise with Jim when he asserts that "one does not die of … being afraid" (*LJ* 106). Furthermore, the French Lieutenant maintains: "Man is born a coward" (*LJ*

107). Marlow becomes almost sure that unlike others he understands Jim, and welcomes the French Lieutenant by saying: "I am glad you have a lenient view"' (*LJ* 107). However, responding to Marlow's attempt to excuse Jim of cowardice, the French Lieutenant suddenly shifts his tone, forgetting his previous complimentary remarks that Marlow has misinterpreted. He finalises his view on Jim by insisting that it is impossible to restore lost honour:

> But the honour—the honour, monsieur! … The honour…that is real—that is! And what life may be worth when"…he got on his feet with a ponderous impetuosity, as a startled ox might scramble up from the grass … "when the honour is gone—*ah ça! par exemple*—I can offer no opinion. I can offer no opinion—because—monsieur—I know nothing of it." (*LJ* 107)

As Richard Ambrosini notes, the French Lieutenant's conception of honour crushes Marlow's hope of finding a sympathetic soul for "Jim's youthful illusions".[49]

Marlow's marathon of oral local narratives reaches its climax in chapters Twenty to Twenty Three. Overwhelmed by the *Patna* gossip which has made life hell for Jim as he changes job after job, and disappointed by the lack of sympathy towards Jim in his interviewees, Marlow decides to introduce Jim to Stein. Both Marlow and Stein share the view that Jim has something in him but they interpret it differently: Marlow has spotted an enigma while Stein would call it a "malady". Like Jim, Stein has been a dreamer, in search of heroic achievements in his youth. Stein acts as an agent who structurally unifies the novel. He alone diagnoses Jim as a romantic, and appropriately sends him to an idyllic setting (Patusan) to fulfil his dream. In Linda M.

Shires's words, "Stein represents part of the implied author's emotional identification with Jim's romanticism and acts as a reflection of Marlow's own cautious approval". On the other hand, as she goes on to observe: "The mysterious 'privileged man,' as the other half of this dual focus, represents that part of the implied author, and that part of Marlow which can govern emotion and rely on society's ethical norms."[50] Stein is a shrewd man who immediately recognises Jim's problem as a romantic and suggests that it is better to do something practical for him so that he can realise "how to live" (*LJ* 153). Therefore, Stein suggests that they should send Jim to Patusan where he has the opportunity to live under "a totally new set of conditions for his imaginative faculty to work upon" (*LJ* 158).

Despite his visit to Patusan and his meeting Jim again, Marlow's narrative and his interviews with the natives of Patusan do not have the vigour and detail of his previous ones. It is perhaps because of their being in writing, intended to be read by one of his narratees of his detailed oral narrations. However, his encounter with the dying pirate, Gentleman Brown is more successful. The pirate has changed the direction of the successful heroic life that Jim was leading in Patusan. The old pirate narrates his encounter with Jim as follows:

> "'I could see directly I set my eyes on him what sort of a fool he was,' gasped the dying Brown. 'He a man! Hell! He was a hollow sham. As if he couldn't have said straight out, "Hands off my plunder!" blast him! That would have been like a man! Rot his superior soul! He had me there − but he hadn't devil enough in him to make an end of me. Not he! A thing like that letting me off as if I wasn't worth a kick! …' Brown struggled desperately for breath ... 'Fraud ... Letting me off ... And so I did make an

> end of him after all ... 'He choked again ... 'I expect this thing'll kill me, but I shall die easy now'. (*LJ* 250)

This interview has a very important role in the construction and finalisation of the narrative. It recalls Marlow's interview with the second engineer of the *Patna* in hospital, since both men are living the last moments of their lives. Furthermore, it fills the gap Marlow encounters concerning Jim's end when he visits Stein's place and meets Tamb' Itam and Jewel there. Moreover, it further creates a contrast between Jim and Brown: Gentleman Brown ends his life as a lonely, sick and helpless ruffian, whereas Jim is saved from this harsh reality since he dies like a martyr at the end.

The narrative method of the novel, especially after the heterodiegetic narration of the first narrator, also highlights the question of narrative authority in *Lord Jim*. Gerlad Prince defines narrative authority as "the extent of a narrator's knowledge of the narrative situations and events". Prince then relates narrative authority with narrative "privilege" which he defines as "a narrator's special right or ability": "The narrator may be more or less privileged in knowing what cannot be known by strictly 'natural' means."[51] Prince's points are directly related to the narrative method of *Lord Jim*. For example, the extradiegetic narrator of the opening chapters has the privilege of knowing the fact that Jim is obsessed with "light holiday literature", and he has failed the first test on the training ship. Marlow, however, is unaware of these. The problem is that the privileged extradiegetic narrator is only dominant in the introductory chapters. Though he appears to remind the reader of the end of Marlow's

oral narration, and the introduction of his written narrative for the privileged narratee, he does not appear at the end of the novel to complete his framing role. Likewise, the privileged narratee remains silent, and he does not contribute towards the finalisation of Jim's tale in the novel. It is Marlow who closes the novel with his final remarks on Jim.

Such a narrative method, however, cannot be measured with the critical framework which is in search of organic unity in the novel as J Hillis Miller rightly argued. With such a narrative method in which narrative framing plays a crucial role, as discussed above, *Lord Jim* should be approached through postmodern narrative theory since classical narratology does not have the necessary tools to do it justice. For example, John G. Peters rightly argues that, though Conrad's intention in presenting a marathon of narratives is to offer different points of view, this method also deals with "the problem of time itself". Peters maintains:

> In *Lord Jim*, Marlow encounters Jim's story before his listeners do. In addition, Gentleman Brown narrates only some of the later events of Jim's life, while Egstrom (one of Jim's employers after the Patna incident) can only narrate events earlier in Jim's life. As a result of Conrad's multiple narrators technique, chronological narration becomes all but impossible because of the limited knowledge each narrator brings to the narrative and the differing points at which the narrators enter the action of the narrative. Furthermore, this technique emphasizes individual point of view and thus reinforces human time and resists traditional narrative time sequences and hence mechanical time as well.[52]

Therefore, no mechanical typology of classical narratology can help us tackle with the narrative method of *Lord Jim* satisfactorily.

Partick O'Neill's model of postmodern narratology can help resolve the argument over the novel as it offers newer criteria to evaluate fictional works. His theory is easily applicable to *Lord Jim*. His coinages such As "ventriloquism effect", "compound discourse" and "textuality" are more clarified when we look at Conrad's practice of narrative method in *Lord Jim*. To affect his real readers, Conrad sticks to the "ventriloquism effect" in *Lord Jim*. He not only relays the voice of his introductory heterodiegetic narrator but also the voice of his homodiegetic narrator (Marlow) which is positioned on a lower narrative level. This homodiegetic narration further frames the hypodiegetic narrations of yet lower narrative levels of the characters discussed above. Furthermore, these characters not only speak English but also foreign languages such as German (Stein), French (the French Lieutenant) and Malay (the inhabitants of Patusan). This quality, however, creates both the "ventriloquism effect" and the "compound discourse" of the novel. The "compound discourse", however, is also formed by the collage of the discourses of the extradiegetic narrator, Marlow speaking and Marlow writing as well as the hypodiegetic narrations of the local narrators in Marlow's oral and written narratives.

Furthermore, O'Neill's "Zeno principle", that all narratives are subversive of their own narrativity, is strongly present in *Lord Jim*. Zeno's first paradox concerning the motion of an arrow from point A to point B is an apt example for the narrative progression of *Lord Jim.* In a sense, everything about Jim is clear: he has disregarded

the professional code of conduct, leaving 800 passengers on a ship he was responsible for. As a result, his licence is revoked. This could be the material of a short story with one extradiegetic narrator. However, Marlow's presence, with his philosophical outlook as well as his power of story-telling, stops the normal chronological development of the narrative act, bringing in local stories time and again to justify Jim's act and redeem him. In a way, *Lord Jim* is like *Tristram Shandy*, the latter never begins properly after hundreds of pages, the former never ends.

However, the most important contribution that O'Neill's narratology can contribute towards *Lord Jim* is his concept of textuality. As I have argued in Chapter One, O'Neill goes further than the dyad of story and text as well as the triad of story, text and narration by introducing a fourth level in which the real author and the real reader enter the narratological transaction of the production and reception of narratives. O'Neill produces a diagram that describes the process of textuality when we read a narrative text. Right in the middle of his diagram stand characters, and the central character in *Lord Jim* is Jim himself. However, the other agents in the narrative transaction of the novel are more than O'Neill's classification can resolve. For instance, if we consider the narrative of the extradiegetic narrator, taking Jim as the central character, and move to the right side we don't have specified narratees for this narrator but we do have the implied reader and the real reader. However, moving to the left we have all the three agents of narrator, implied author and real author. Once we move to a lower level to Marlow's narrative, we do have all the contributing agents − specified narratees both in his oral narration and his written narration,

implied reader(s) and real reader (s) on the right side, and narrator, implied author and the real author on the left. Once we further move to a lower level when Jim becomes a narratee and we see hypodiegetic narrators who have Marlow as their narratees, the categorisation needs to be re-modified. As this shows, the narration in *Lord Jim* is a very complex process not easily classifiable by any narratological model since each higher level relativises its lower level. This relationship between the levels is in fact paradoxical. The extradiegetic narrator and Marlow as narrators produce the text but are simultaneously constituted by the text. The implied author and the implied reader control both the extradiegetic narrator and Marlow yet they are created by their narrations.

III

In his seminal book entitled *The Postmodern Condition: A Report on Knowledge* (1984), Lyotard defines the postmodern as "incredulity toward meta-narratives."[53] These metanarratives (sometimes called "master narratives" or "grand narratives") are abstract ideas which are supposed to be a comprehensive explanation of historical experience or knowledge. A metanarrative is a narrative about another narrative, in this case a comprehensive totalising narrative which controls and explains "local narratives". As his subtitle indicates, Lyotard believes that the distinguishing characteristic of the advanced States in the postmodern age is the possession of knowledge. "Knowledge in the form of an informational commodity

indispensable to productive power is already, and will continue to be, a major – perhaps *the* major – stake in the worldwide competition for power."[54] Lyotard further maintains that this access to power through the commodity of knowledge ends in political privilege which is built on "language games". He argues that scientific knowledge alone "does not represent the totality of knowledge," but it works both "in addition to, and in competition and conflict with … narrative."[55] Lyotard then defines narrative as stories communities tell to situate themselves in the present, to become aware of their past and to plan for their future. Lyotard then comments on what he calls "language games", a term which he has borrowed from Wittgenstein. He maintains:

> It is useful to make the following three observations about language games. The first is that their rules do not carry within themselves their own legitimation, but are the object of a contract, explicit or not, between players (which is not to say that the players invent the rules). The second is that if there are no rules, there is no game, that even an infinitesimal modification of one rule alters the nature of the game, that a "move" or utterance that does not satisfy the rules does not belong to the game they define. The third remark is suggested by what has just been said: every utterance should be thought of as a "move" in a game.[56]

Lyotard further argues that the result of the above observations is that our relations in society are defined by and composed of the language "moves". Our interactions in the society in which we live compose rules, and the developed rules determine whether our particular individual "moves" are appropriate or not. Like games which have their own specific sets of rules, different societies have different

forms of institutions. These sets of accepted rules make us who we are. As Lyotard notes,

> A *self* does not amount to much, but no self is an island; each exists in a fabric of relations that is now more complex and mobile than ever before … A person is always located at … specific communication circuits, however tiny these may be … [E]ven before he is born, if only by virtue of the name he is given, the human child is already positioned as the referent of a story recounted by those around him, in relation to which he will inevitably chart his course.[57]

Lyotard further argues that individuals acquire their identities in the society they live in by making themselves familiar with "the organisation of knowledge" in their own societies. This organised knowledge is embodied in the language games that have made up the specific society in the form of grand narratives. These metanarratives introduce the rules of the narrative and language games. Therefore, every utterance or language "move" is checked by this grand narrative, measuring its success or failure. Lyotard then makes a historical survey of grand narratives from the earliest human communities to the present times. He maintains that from the earliest times up to now narration has been the "quintessential form of customary knowledge".[58] Lyotard further gives an example of the functioning of grand narratives in a South American tribe of Cashinahua. These narratives, he argues, "usually obey rules that define the pragmatics of their transmission." He observes: "[A] Cashinahua storyteller always begins his narration with a fixed formula": "Here is the story of −, as I've always heard it told. I will tell it to you in my turn. Listen."

And he brings it to a close with another, also invariable, formula: "Here ends the story of −. The man who has told it to you is − (Cashinahua name)."[59] This is a good example of how the language game and the transmission of information are performed in pre-modern societies. The fixed phrase, "here is the story of −," gives a sort of objectivity and authority to the narrative transmitted as the narrator claims strict adherence to the original story he was once told as a narratee. His narratee(s) gain access to the story by listening. Furthermore, he finalises the narrative by the fixed ending phrase with the name of the character to which the story is ascribed. Likewise, this narrator may be the subject of another narrative that a different narrator would tell his own narratees with the same fixed standard and the same oral authority taking place through listening. Lyotard maintains that this type of story narration with the involvement of narrator, hero and narratee which takes place time and again in the traditional community "determines … what one must say in order to be heard, what one must listen to in order to speak, and what role one must play … to be the object of narrative."[60] This, then, is the way knowledge was shared and transmitted in traditional societies.

Lyotard then introduces the grand narrative of modernity. The pre-modern grand narratives were expressed in a narrative which contained a past when the stories were created, and a present in which they are narrated: the modernist grand narrative retains these two and adds a third element. The grand narratives of modernity are concerned with progress, focusing on a future in which the problems of the society will be resolved. Lyotard specifies this as the "speculative" grand

narrative by which human life, aiming at a future, progresses by increasing its knowledge through schools and universities which introduce, codify and legitimise this metanarrative.[61] "True knowledge," Lyotard maintains, "is composed of reported statements [which] are incorporated into the metanarratives of a subject that guarantees their legitimacy."[62] Lyotard introduces the second grand narrative of modernity by the name of the metanarrative of "emancipation". In contrast to the grand narrative of speculation in which knowledge is the ultimate end, in the grand narrative of emancipation knowledge is the means by which human beings acquire freedom. Humanity, rather than being the hero of knowledge, as the first grand narrative of modernity maintains, is "the hero of liberty": "All people have a right to science. If the social subject is not already the subject of scientific knowledge, it is because that has been forbidden by priests and tyrants."[63] This grand narrative has taken many different forms in the past centuries. In its Enlightenment version, for instance, the metanarrative is concerned with the emancipation of humanity from the superstition of religion executed by priests; in its Marxist version it is concerned with the emancipation of the working class from the tyranny of the capitalists.

Lyotard finally tackles the central argument of his book: local narratives (*Petits Récits*). He argues that in the past fifty years grand narratives have lost their validity and centrality since knowledge is organised and consumed differently. It is no longer at the service of freedom or humanity in general, but a tradable commodity in the hands of corporations, measured by its efficiency and profitability. He maintains: "in contemporary society and culture − postindustrial society, postmodern culture − the

question of the legitimation of knowledge is formulated in different terms. The grand narrative has lost its credibility, regardless of what mode of unification it uses, regardless of whether it is a speculative narrative or a narrative of emancipation".[64] Lyotard observes: "we no longer have recourse to the grand narratives − we can resort neither to the dialectic of Spirit nor even to the emancipation of humanity as a validation for postmodern scientific discourse".[65] Instead of grand narratives, he argues, we now have local narratives which are put together by a small group of individuals to fulfil a particular purpose. In Joy Palmer's words: now that we cannot have any consensus as we had when we believed in grand narratives, legitimation should "come from plurality, dissensus, innovation, imagination and creativity".[66] Lyotard then specifies what he calls "paralogy" as the distinguishing characteristic of the postmodern age. Paralogy, then, means creating new rules for the existing language games rather than inventing totally new games. These new rules, however, end in totally new games. As Steven Connor suggests, "paralogy means contradictory reasoning, designed to shift the structures of reason itself".[67] The structure that Connor is talking about is the process of legitimation that was put forward to justify grand narratives. The new rules challenge this legitimation and substitute it.

Referring to the fictional world of the *Patna* part, and its contrast with that of the Patusan world as well as the fictions that the narrators and the characters refer to, Allan Simmons maintains:

> In current jargon, *Lord Jim*'s blurring of the boundary between these different fictional "worlds" renders it "post-modern" in the sense that it

> generates ontological confusion as to which of these worlds is the real one. The most obvious example of this is found at the macro-structural level in the juxtaposition of the *Patna* and Patusan worlds, where the latter is presented as less real than the former.[68]

Likewise, Fredric Jameson views *Lord Jim* "not [as] an early modernist [work], but rather an anticipation of the later and quite different thing we have come to call variously textuality, *écriture*, post-modernism, or schizophrenic writing".[69] However, *Lord Jim* has postmodernist features in a broader sense. *Lord Jim* is a battleground for the clash of grand and local narratives. Lyotard's model of narrative, tracing the movement and modification of grand narratives, and their final surrender to local narratives in the postmodern time, is a good model for the explication of the narrative method, and the problems of unity that *Lord Jim* is accused of by some commentators. One can ascribe the label of grand narrative to the narration of the extradiegetic narrator of the first four chapters of the novel; and local narrative to that of the intradiegetic narration of Marlow. Furthermore, Marlow's narrative, once considered as an attempt to save Jim from betrayal and cowardice becomes a grand narrative challenged by the local narratives of the hypodiegetic narrators who are framed by Marlow's narration. This quality in *Lord Jim* makes it a self-subverting narrative again.[70] Viewed from this perspective, it is no accident that we have Jim coming from a religious family, and that he is in charge of a ship which carries about 800 passengers of the followers of another religion on their way of pilgrimage to Mecca. Both of these are pre-modern grand narratives, which Lyotard specifies as prescientific and mythic. Conrad introduces the first grand narrative as follows:

> Originally he [Jim] came from a parsonage. Many commanders of fine merchant-ships come from these abodes of piety and peace. Jim's father possessed such certain knowledge of the Unknowable as made for the righteousness of people in cottages without disturbing the ease of mind of those whom an unerring Providence enables to live in mansions. The little church on a hill had the mossy greyness of a rock seen through a ragged screen of leaves. It had stood there for centuries, but the trees around probably remembered the laying of the first stone. Below, the red front of the rectory gleamed with a warm tint in the midst of grass-plots, flower-beds, and fir-trees, with an orchard at the back, a paved stable-yard to the left, and the sloping glass of greenhouses tacked along a wall of bricks. The living had belonged to the family for generations. (*LJ* 4)

This is a typical grand narrative. Jim's father, like the narrator of the Cashinahua story, has a fixed set of standards dictated by his religious faith. He has no doubts and worries about anything. He not only knows what he needs to know of the realities of the worldly life but he even claims knowledge of the "Unknowable". His faith in the grand narrative of religion has made him accept the inequality of the poor and the rich. The physical description of the parish and its peaceful surroundings similarly suggests the dominance of the grand narrative of Christianity in which everything is already prescribed and predetermined with no need for any change. On the one hand, the narrator maintains that Jim comes from a religious family with a father who is an adherent and preacher of one of the dominant grand narratives of the human race which is religion. Being born and bred in such an atmosphere, he must have been affected by this type of discourse. Therefore, it is perhaps no surprise that Jim trades his life like a martyr. On the other hand, Jim, as the narrator informs us, is an avid

reader of "light holiday literature" which is a local narrative (or *petit récit*) in comparison with the grand narrative of religious faith. In the *Patna* section of the novel, he is never able to fulfil his ideals of heroism picked up from those romantic local narratives. Nevertheless, the adherence to a fixed standard of conduct which he must have nurtured in the parish life, or his immersion into the light literature give him the courage to act differently when he has his last encounter with Doramin after Dain Waris's murder by Gentleman Brown and his men.

The second grand narrative that Conrad introduces through the extradiegetic narrator is more related to the central grand narrative of the novel. It is related to the inciting action that puts the plot of the novel into motion whereas the first one was part of the exposition of the novel. The narrator introduces the pilgrims as follows to show the second instance of a grand narrative:

> They streamed aboard over three gangways, they streamed in urged by faith and the hope of paradise, they streamed in with a continuous tramp and shuffle of bare feet, without a word, a murmur, or a look back; and when clear of confining rails spread on all sides over the deck, flowed forward and aft, overflowed down the yawning hatchways, filled the inner recesses of the ship − like water filling a cistern, like water flowing into crevices and crannies, like water rising silently even with the rim. Eight hundred men and women with faith and hopes, with affections and memories, they had collected there, coming from north and south and from the outskirts of the East, after treading the jungle paths, descending the rivers, coasting in praus along the shallows, crossing in small canoes from

> island to island, passing through suffering, meeting strange sights, beset by strange fears, upheld by one desire. They came from solitary huts in the wilderness, from populous campongs, from villages by the sea. At the call of an idea they had left their forests, their clearings, the protection of their rulers, their prosperity, their poverty, the surroundings of their youth and the graves of their fathers. They came covered with dust, with sweat, with grime, with rags − the strong men at the head of family parties, the lean old men pressing forward without hope of return; young boys with fearless eyes glancing curiously, shy little girls with tumbled long hair; the timid women muffled up and clasping to their breasts, wrapped in loose ends of soiled head-cloths, their sleeping babies, the unconscious pilgrims of an exacting belief. (*LJ* 11)

These pilgrims, intoxicated by their compulsory once-in-a-lifetime pilgrimage to Mecca as a principle of their being Muslims, are led by the grand narrative of religious faith. To show their solidarity and faith, Conrad depicts them as more or less poor people who have sacrificed many things and saved money to perform this religious duty. This grand narrative unites a heterogeneous body of people coming from different distant parts: young and old, men and women.[71] The extradiegetic narrator refers once more to the pilgrims when he has already highlighted the silence and stillness of the sea, the night and the *Patna* which is moving smoothly. He describes the sleeping pilgrims as follows:

> Below the roof of the awnings, surrendered to the wisdom of white men and to their courage, trusting the power of their unbelief and the iron shell of their fire-ship, the pilgrims of an exacting faith slept on mats, on blankets, on bare planks, on every deck, in all the dark corners, wrapped in dyed cloths, muffled in soiled rags, with their heads resting on small bundles, with their faces pressed to bent forearms: the men, the women, the children; the old with the young, the decrepit with the lusty − all equal before sleep, death's brother. (*LJ* 13)

The extract is a very good example of the type of dense narrative that Conrad is capable of creating. It immediately creates a contrast between the white crew and the Malays. The former have the advantages of wisdom, courage, individuality (in the sense that they are not unanimously following a strict code of religious faith) while the pilgrims have none of these. The extract is simultaneously proleptic, symbolic and ironic. It can be an instance of prolepsis in so far as sleeping symbolises death. The contrast is set up between white and black, day and night, light and darkness and silence and serenity which would soon be replaced by turmoil and uproar. It is ironic when we know that none of the abandoned pilgrims are dead while one of the white crew is. The contrast between the grand narrative that controls the life of the pilgrims, putting them fast asleep with the local narrative of the whites as untrustful, unfaithful and proud with their own individual agendas is depicted cleverly.

However, the space allocated to the 800 pilgrims on the *Patna* in the narrative seems quite unsatisfactory. The extradiegetic narrator, as the above quotations show, refers to them at some length, but when the narration is transferred to Marlow, his

reference to the pilgrims is cursory and much less than that of the frame narrator (who, after all, narrates only four chapters of the novel). Even when Marlow does refer to the pilgrims, it is always with reference to Jim. Furthermore, in Brierly's narrative, for instance, there is no reference to the pilgrims. In general, for the white crew of the *Patna*, and even the whites involved in the Inquiry, they are just a "human cargo". In his essay, "The Missing Crew of the *Patna*," Gene M. Moore believes that a ship of the size of *Patna* must have had more people than the ones mentioned in the novel as its crew. Moore maintains that the lack of crew on the *Patna* reflects the lack of individuality in the Patusan section: both of these "fail to capture the serious attention of both Jim and Marlow [which] is symptomatic of the dreamlike and light-literary atmosphere that prevents European officers and gentlemen from fully appreciating the reality of nonwhite, ungentlemanly work."[72] This is one of the major narrative voices which has been suppressed in the novel. The voice of the pilgrims could be more important than the space given to, for instance, Chester and Robinson in Marlow's narrative. The *Patna* incident is the central element of the plot of the novel, but we never hear the voice of the pilgrims even after the incident, neither in the Inquiry nor in Marlow's digressions. This is done to subordinate this narrative to the grand narrative of the Europeans. The extradiegetic narrator situates the passengers of the *Patna* as he specifies where they come from; under what conditions they are taking their journey; and where they intend to go. However, they are silent as they are following a grand narrative in which there is a "coherent system of interrelated and sequentially organized stories that share a common rhetorical desire to resolve a conflict by establishing audience expectations

according to the known trajectories of its literary and rhetorical form".[73] The passengers share and follow a "transhistorical narrative that is deeply embedded in a particular culture".[74] The particular culture in this case is the Islamic duty of the once-in-a-lifetime visit to Mecca to reconfirm their faith and renew their adherence to the principles of the grand narrative with fellow Muslims coming from different parts of the world.

The central grand narrative of *Lord Jim*, however, is the proper code of conduct and seamanship which Marlow phrases as "the sovereign power enthroned in a fixed standard of conduct" (*LJ* 37). It is in line with this grand narrative that an Inquiry is scheduled to gain the facts concerning the white crew of the *Patna* deserting the supposedly sinking ship with its 800 passengers. This grand narrative is the linking element of the narration of the extradiegetic narrator to the intradiegetic one of Marlow as well as the hypodiegetic local narratives that are framed by Marlow's. It is in the Inquiry session that Marlow develops an interest in going deeper to find a remedy for Jim. This grand narrative is the all-encompassing and unifying element of the novel. It is the serious concern of the Europeans: the court authorities, Brierly (as one of the assessors) and various communities in the eastern port. In the beginning of his narrative of Jim, Marlow introduces how Jim's failure to observe the grand narrative of maritime duty is a public tale. He confirms that "[t]he whole waterside talked of nothing else. First thing in the morning as I was dressing in my state-room, I would hear through the bulkhead my Parsee Dubash jabbering about

the *Patna* with the steward, while he drank a cup of tea, by favour, in the pantry." He then continues the story:

> No sooner on shore I would meet some acquaintance, and the first remark would be, 'Did you ever hear of anything to beat this?' and according to his kind the man would smile cynically, or look sad, or let out a swear or two. Complete strangers would accost each other familiarly, just for the sake of easing their minds on the subject: every confounded loafer in the town came in for a harvest of drinks over this affair: you heard of it in the harbour office, at every ship-broker's, at your agent's, from whites, from natives, from half-castes, from the very boatmen squatting half-naked on the stone steps as you went up − by Jove! (*LJ* 27)

This news of the *Patna* incident, and the officers' betrayal of the grand narrative of professionalism and seamanship, has become the property of public gossip. This gossip forces Jim to change his job as a water clerk time and again, and retreat further away from the civilised world to play a different role in the primitive Patusan. In this new location, Jim, far from the gossipy local narratives of the first section of the novel, performs well under the new grand narrative of tribal life which rules in Patusan. Therefore, we have the dominance of a succession of grand narratives. These are presented by the extradiegetic narrator who is a suitable agent for the narration of these narratives. The betrayal of the grand narrative of the maritime code prepares the ground for Marlow to problematise the grand narratives of the novel by a series of local narratives that he accommodates in his narration. Indeed, the title that Conrad chose for his novel hints at the clash between grand and local narratives. The word "Lord" is a formal word representative of the grand narratives of religion and

monarchy, whereas "Jim" which is the informal form of James represents a local narrative. *Lord Jim* then is a novel which operates with a postmodern narrative method (as defined by O'Neill's postmodern theory of narrative)[75], and is thematically controlled by the clash of grand and local narratives. Therefore, measuring this novel with the traditional tools such as "organic unity" would lead to a dead end. It is in line with these principles (postmodern narrative theory and local and grand narratives rather than ideas of "organic unity") that the ending of *Lord Jim* seems aesthetically convincing. Marlow offers no resolution concerning Jim and his actions. James Phelan justifies the ending of the novel as follows:

> The affective power points to Conrad's ability to combine the resolution of the action in Jim's strand of the progression with the lack of resolution in Marlow's narrative quest to produce an emotionally appropriate conclusion. Conrad's handling of the ethics of both Marlow's telling and his own telling enhances our ethical engagement and ethical admiration for the open-endedness. In achieving these effects, Conrad has also demonstrated how foregrounding the stubbornness of major elements of a narrative can paradoxically enhance its power.[76]

Notes

[1] . Douglas Hewitt, *Conrad: A Reassessment* (Cambridge: Bowes and Bowes, 1952), p. 39.

[2] . *The Great Tradition*, pp. 189-90.

[3] . Quoted in *Conrad: The Critical Heritage*, p. 83.

[4] . *Lord Jim: A Tale*, Ed. Jacques Berthoud (Oxford: Oxford University Press, 2008), p. 305. Further references to this text are indicated with *L J* followed by page numbers after the quotations.

[5] . Quoted in *Conrad: The Critical Heritage*, p. 85.

[6] . Primary in the sense that he narrates the entire story except the four introductory chapters which are narrated by the extradiegetic narrator.

[7] . *Conrad: The Critical Heritage*, p. 85-6.

[8] .Ibid., p. 88.

[9] . J. Hillis Miller, *Fiction and Repetition: Seven English Novels* (Cambridge: Harvard University Press, 1982).

[10] . Ralph W. Rader, "*Lord Jim* and the Formal Development of the English Novel." in *Reading Narrative: Form, Ethics, Ideology*, edited by James Phelan (Columbus: The Ohio State University Press, 1989), pp. 220-35.

[11] . Ibid., p. 230.

[12] . J. Hillis Miller, *Fiction and Repetition: Seven English Novels*, p. 22.

[13] . Ibid., p. 23.

[14] . Ibid., p. 23.

[15] . Ibid., p. 23.

[16] . Ibid., p. 25.

[17] . *Joseph Conrad's Letters to R. B. Cunninghame Graham*. Ed. Cedric T. Watts (Cambridge: Cambridge University press, 1969), pp. 56-7.

[18] . *Fiction and Repetition*, p. 25.

[19] . Ibid., p. 29.

[20] . Ibid., p. 29.

[21] . Ibid., p. 29.

[22] Ibid., p. 32.

[23] . Jakob Lothe, *Conrad's Narrative Method* (Oxford: Clarendon, 1989), p. 133.

[24] . Albert J. Guerard, *Conrad the Novelist* (Cambridge, Mass.: Harvard University Press, 1958), p. 129.

[25] . *Conrad's Narrative Method,* pp. 133-34.

[26] . Ibid., p. 134.

[27] . Though he takes advantage of critics and theorists discussing the novel, Lothe usually does not draw on narrative theory and uses pre-narratological terms such as the omniscient narrator. Moreover, he confuses his readers by mixing Genette and Stanzel's typologies. For instance, he borrows "analepsis" and "prolepsis" from Genette and "authorial narrator" from Stanzel.

[28] . *Conrad's Narrative Method*, p. 134. He believes that previous critics have based their analyses on selected sections of the novel rather than considering the novel as a whole. As a result their analysis is fragmentary and incomplete.

[29] . *Fiction and Repetition*, p. 99.

[30] . Though he does not mention the name of such "minor characters" and does not differentiate them from his next group (Stein and the French Lieutenant), it seems that he means characters such as Jones and Brierly.

[31] . *Conrad's Narrative Method*, pp. 136-37.

[32] . For instance, Tony Tanner, Ian Watt and Daniel Schwarz

[33] . *Conrad's Narrative Method*, p. 138.

[34] . Allan Simmons, '"He Was Misleading': Frustrated Gestures in *Lord Jim*." *The Conradian*, *Lord Jim: Centennial Essays* (Amsterdam: Rodopi, 2003), p. 45.

[35] . Ian Watt, *Conrad in the Ninteenth Century* (London: Chatto and Windus, 1980), p. 271.

[36] . *Conrad's Narrative Method,* p. 141.

[37] . See Chapter One, O'Neill's account of Postmodern Narrative Theory.

[38] . For example, Daniel Schwarz, J. Hillis Miller and Jakob Lothe

[39] . Jonathan Culler, 'Omniscience' in *Narrative* 12.1 (2004), pp. 22-34.

[40] . *Conrad's Narrative Method*, p. 139.

[41] . Ibid., p. 145. As suggested earlier, Lothe borrows "authorial narrator" from Stanzel's typology. However, Genette's "extradiegetic" is better than Stanzel's "authorial" since Stanzel's "authorial narrator" suggests that the narrator is the real author of the text.

[42] . *Conrad's Narrative Method*, p. 146.

[43] . Robert Hampson, *Cross-cultural Encounters in Joseph Conrad's Malay Fiction* (Basingstoke: Palgrave, 2000), p. 129.

[44] . Ibid., p. 132.

[45] . Jeffrey J. Williams, *Theory and the Novel: Narrative Reflexivity in the British Tradition (*Cambridge: Cambridge University Press, 1998), p. 166.

[46] . This phrase has been variously interpreted as a leitmotif in the novel by different critics. However, the interpretations are summed up in Watts and Hampson's edition of the novel. *Lord Jim: A Tale*. Eds. Cedric Watts, and Robert Hampson (Harmondsworth: Penguin Books, 1989), p. 354.
They believe that it is a Biblical allusion concerned with man's moving from innocence to experience. However, they add that "in *Lord Jim* the phrase means variously: 'a fellow-gentleman', 'a white gentleman', 'a white man', 'a good sea-man', 'an outwardly-honest Englishman', 'an ordinary person', and 'a fellow human being'.

[47] . The reader, aware of what has been presented to him by the previous narrator, knows that Marlow is right about the engineers and the skipper of the *Patna* but his idea is just based on his intuition since he is not aware of what has happened.

[48] . Hampson and Watts maintain that "Brierly … seems to have been demoralized by the sense that Jim's disgrace calls in question the ethics of professional rectitude which has sustained Brierly's career; but the word 'seems' should be emphasized, because this sequence is a good example of the 'opacity factor': Conrad is distinctly skilful in offering characters who have a vivid question-begging extern and an answer-frustrating inner opacity.

[49] . Richard Ambrosini, *Conrad's Fiction as Critical Discourse* (Cambridge: Cambridge University Press, 1991), p. 144.

[50] . Linda M. Shires, "The 'Privileged' Reader and Narrative Methodology in *Lord Jim*." *Conradiana* 17.1 (1985), p. 26.

[51] . Gerald Prince, *A Dictionary of Narratology* (Lincoln: University of Nebraska Press, 1987), pp. 9, 77.

[52] . John G. Peters, *Conrad and Impressionism* (Cambridge: Cambridge University Press, 2001), p. 112.

[53] . Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge,* trans. Geoff Bennington and Brian Massumi (Minneapolis: University of Minnesota Press, 1984), p. xxiv.

[54] . *The Postmodern Condition*, p. 5.

[55] . Ibid., p. 7.

[56] . Ibid., p. 10.

[57] . Ibid., p. 15.

[58] . Ibid., p. 19.

[59] . Ibid., p. 20.

[60] . Ibid., p. 21.

[61] . Lyotard is inspired by Hegel in introducing this grand narrative. What Hegel designates as the "Spirit" turns into human life in the modern times for Lyotard. Hegel's Assertion: "the true is the whole" is somehow the basis of Lyotard's argument here. The Hegel quotation is taken from Glenn Alexander Magee, *The Hegel Dictionary* (London: Continuum International Publishing Group, 2010), p. 1.

[62] . *The Postmodern Condition*, p. 35.

[63] . Ibid., p. 31.

[64] . Ibid., p. 37.

[65] .Ibid., p. 60.

[66] . Joy Palmer, *Fifty Modern Thinkers on Education: From Piaget to the Present* (London: Routledge, 2001), p. 151.

[67] . Steven Connor, *Postmodernist Culture*: *An Introduction to Theories of the Contemporary* (Cambridge, MA: Basil Blackwell, 1989), p. 34.

[68] . Allan Simmons, "Frustrated Gestures in *Lord Jim*", p. 44.

[69] . Fredric Jameson, *The Political Unconscious*: *Narrative as A Socially Symbolic Act* (London: Metheun, 1981), p. 219.

[70] . I say again since I have already argued that according to O'Neill's postmodern theory of narrative, *Lord Jim* is a self-subverting fictional work.

[71] . Conrad exaggerates the case. This religious ceremony is obligatory only for the well-to-do and people over the age of 18. Children and young girls are not supposed to be among such pilgrims.

[72] . Gene M. Moore, "The Missing Crew of the *Patna*," in *Lord Jim: Centennial Essays,* Eds. Allan Simmons and J. H. Stape (Amsterdam: Rodopi, 2003), p. 97.

[73] . Jeffry R. Halverson, H.L. Goodall Jr. and Steven R. Corman, *Master Narratives of Islamist Extremism* (New York: Palgrave Macmillan, 2011), p. 14.

[74] . Ibid., p. 14.

[75] . See the section in Chapter One which introduces Patrick O'Neill's postmodern account of narrative theory.

[76] . James Phelan, "'I Affirm Nothing'.*Lord Jim* and the Uses of Textual Recalcitrance Jim's Character and Experience as an Instance of the Stubborn", in *Joseph Conrad: Voice, Sequence, History, Genre,* Eds. Lothe et al., p. 58.

Chapter Four

The Narrator

and the Management of

Diegesis, Dialogue and Time in

The Secret Agent

Joseph Conrad had one foot in the late Victorian era and the other in the early Modernism of the twentieth century. This privilege gave him the advantage of what I might call a novelist with a stereoscopic vision, being a realist as well as a modernist simultaneously. However, this simultaneous dualistic attitude is adroitly manifested in *The Secret Agent* producing a well-wrought work free of split settings and multiple narrators as we observed in the previous chapter dealing with *Lord Jim*.

For the common reader of *The Secret Agent*, the 'surface realism' is what he or she is concerned with. This reader gets involved in the novel from the beginning due to the narrative techniques employed, creating the suspense for him/her as early as possible in the novel. For instance, the reader is curious to know how a shop-keeper should be concerned with the protection of society. Furthermore, he/she is curious to see how the introduced characters of the Verloc family will interact in the rest of the narrative and what function Stevie, presented briefly in the short first chapter of the novel, would have in the rest of the narrative. However, as the narrative progresses, other characters from various social positions are introduced and engaged

in the conflict preserving the suspense to the end of the narrative.[1] This common reader would focus on the interaction of the sensational drama of the Verloc family and its connection and interaction with the foreign Embassy, the official authorities and Verloc's friends (the anarchists). This reader may see the time shifts and the jumbling of the incidents of the novel but he/she would have no difficulty reorganising the bits and pieces of the narrative after completing his/ her reading or even in the subsequent reading(s). What he/she would most probably miss is the narrative method of the novel and the subtlety of how Conrad employs his narrator. Such a reader, unaware of the modernist aspects of the novel, would take this narrator as what is called the typical third-person narrator of the realist fiction of the Victorian novel. There would not be a problem here as *The Secret Agent* renders itself to such a reading and keeps this type of reader to the last page with itself by its well-organised plot.

Nonetheless, this quality has made *The Secret Agent* a very deceptive novel receiving quite opposite responses since the date of its publication. Immediately after the publication of the novel, *The Secret Agent* was more received as a realist novel. Therefore, the early reviews were generally hostile finding fault with the subject matter, the depiction of violence or the way the tale is narrated prolonging or stretching the narrative for no good reason. This hostile attitude gives way to more favourable evaluations as time passes and finally ends in Leavis's evaluation of *The Secret Agent* as one of the two best novels of Joseph Conrad.[2]

The majority of the early reviewers who were more or less following the Victorian literary tradition treated the novel as a purely realistic piece of fiction and consequently had an antagonistic attitude towards the novel. In an early review in *Country Life* (21 September 1907), the anonymous critic maintained that

> Again, we have no hesitation in saying that the whole thing is indecent. Of course, we do not apply the term in the vulgar meaning: what we call indecent is that the whole inception, process and accomplishment of a murder should have been planned, as it were, on the stage and in sight of the spectators. Killing, undoubtedly, is a necessity; but it is as indecent to exhibit a murder done in this slow and tedious manner as it would be to have the shambles of a butcher in the public streets.[3]

The critic seems to be ironic about the presentation of Verloc's murder by his own wife but the focus of his objection is firstly on a moral criticism of the subject matter of the novel and secondly on its narrative method and the brilliant presentation of the murder in Chapter XI of the novel. What this critic fails to observe is reducing the novel to a tale of murder which focuses on the family drama and ignores the other aspects of the novel. However, his primary objection is to what he calls the slow narrative progression of the novel. However, what he highlights as the weakness of the novel is its merit as I would argue in the rest of this chapter. The reviewer further adds:

> You can tell a great writer at once, because his analysis is all done, as it were, behind the curtain. He makes his people speak and act, and leaves the reader to judge what is passing in their minds. The course followed by Mr Conrad is exactly the opposite of this. In page after page he discourses

> fluently about the ideas that were coursing through the brain of a woman who never spoke at all.[4]

This reviewer has spotted a good technical achievement in *The Secret Agent*, but, as if under the influence of the dramatic novel theory of the time, mixing the narrator with the author, believes that Conrad the writer exposes himself to the reader directly and involves himself directly in the narrative rather than letting the characters speak and act themselves by dramatising the mentality of the character who is silent.

Another anonymous critic reviews the novel in 1908 under the title of "On Ugliness in Fiction" in the *Edinburgh Review* (April 1908), maintaining:

> There can, we think, be no doubt whatever that a straining after the perverse and ugly in modern fiction is lamentably actual and widely spread. Impurity and horror have been existent in literature from its earliest day; but they were never congenital in its higher forms, nor conceived and elaborated for the mere love of them […].
>
> *The Secret Agent* is another variant of the type […].
>
> If any embellishment of art, or service to society, is done by the concoction of such a story, clever as it may be, we confess that we fail to detect either.[5]

This is even a harsher and more irrelevant evaluation of the novel than the first one. This critic considers himself as a guardian of society and the patron of arts maintaining that the novel does not contribute anything useful to the two. He seems

to see the novel immersed in the sordid aspects of life without any appreciation of the narrative method and the ironic treatment of the subject he is underscoring. He only accepts that the novelist's attitude towards the subject is clever but even this cleverness serves neither the society nor the arts.

A more favourable review comes from another novelist who supported Joseph Conrad. Arnold Bennett assesses *The Secret Agent* in his journal and notes that "Conrad's *The Secret Agent*. A sort of sensationalism sternly treated on the plane of realistic psychology. A short story written out to the length of a novel ... But the domestic existence of the spy, and the character of his wife − the 'feel' of their relations, very masterly indeed."[6] Bennett's insight focuses on the less important realistic aspect of the novel which still hinges on the family drama but fails to appreciate the modernist aspects of the novel as his considering the novel as a stretched short story. He thus fails to appreciate the dense and complex narrative discourse of the novel.

A more perceptive reading of the novel is presented by Edward Garnett in the *Nation* (28 September 1907). He writes:

> Mr Conrad's possession of a philosophy, impartial in its scrutiny of the forces of human nature, is the secret of his power − we had almost added, of his superiority to contemporary English novelists. … And our English novelists, unlike the Slav, are apt to work too assiduously on the side of the angels and hold, avowedly or in secret, an ethical brief … [In] *The Secret Agent* Mr. Conrad's ironical insight into the natural facts

> of life, into those permanent animal instincts which underlie our spiritual necessities and aspirations, serve him admirably … His character sketches … supply us with a working analysis of anarchism that is profoundly true, though the philosophical anarchism of certain creative mind is, of course, out of the range of the author's survey.[7]

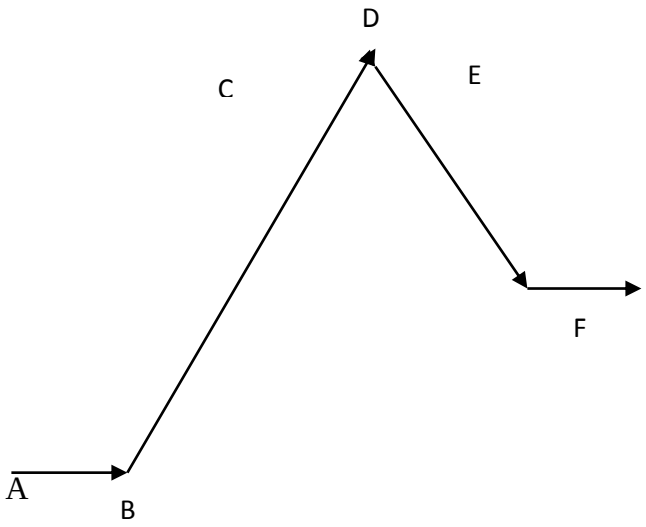
Garnett goes a step further than the previous anonymous critics and spots the serious thematic concerns of the novel and makes implicit reference to the narrative method of the novel when he says that Conrad shows an aesthetic distance in his depiction of human nature unlike his contemporary English novelists. Moreover, Garnett sees more than the family drama in the novel and underscores the subversive world of anarchism acting alongside the forces of law and the family ties of the Verlocs with an ironic method.

However, Joseph Conrad as a major fiction writer and *The Secret Agent* as one of his best works are taken more seriously when F. R. Leavis[8], in his *The Great Tradition,* notes that Conrad has managed to turn the sentimental family drama into a fictional masterpiece. Leavis concludes that "*The Secret Agent* is one of Conrad's two supreme masterpieces, one of the two unquestionable classics of the first order that he added to the English novel". He then adds that the novel has not had its "due critical recognition."[9] However the importance of *The Secret Agent* as a major Conradian achievement is frequently highlighted by Conrad scholars who embark on specialised serious scrutiny of his work. Albert Guerard, one of the early scholars of Conrad's fiction, maintains that *The Secret Agent* is an "intelligent, carefully planned novel ...

showing a major change from the impressionist to the realist method." He then concludes that "*The Secret Agent* is, among Conrad's full-length novels, the first easy one and perhaps the only one to know fairly well what it is doing from the first sentence to the last."[10] Daphna Erdinast-Vulcan, likewise, deals with *The Secret Agent* only in a footnote and notes that this neglect of *The Secret Agent* in her book on Conrad is not to suggest that this novel is inferior to the ones discussed, but on the contrary, she asserts that her "study is concerned with 'fault-lines', with unresolved structural and thematic tensions in Conrad's work" that this novel is really free of. She then concludes that "Conrad has managed to sustain full control of his material ... This novel, perhaps the least problematic and the most perfectly crafted of Conrad's works, does not fit into the framework of the present discussion precisely because it is so technically flawless."[11] Furthermore, a Conradian critic like Albert Guerard sees the work as Conrad's most "professional" novel, a work of "virtuosity"[12]

However, the stereoscopicity of *The Secret Agent* has made it a deceptive novel confusing the early commentators of the novel as this quality provides material for two different types of reading: the realist and the modernist. When one focuses on *The Secret Agent* as a realist novel concerned with the Verloc family, it readily fits into the category of a realist novel. This reading is encouraged by Conrad himself when one considers Conrad's letter to Pinker on June 1907, insisting that the novel is just concerned with the Verlocs and the fact that he did not "want the story to be misunderstood as having any sort of social or polemical intention".[13] Moreover, Conrad complicates the matter when he insists on the insertion of the subtitle − "A Simple Tale"[14] − despite his publisher's insistence on keeping it out,[15] and the

inclusion of the phrase once again in the dedication of the novel to H. G. Wells. In the light of Conrad's statements, one is tempted to argue that narrative progression in this novel is so systematic, organised and straightforward that it can be depicted by a diagram like the following.



This diagram is a modified version of the famous pyramid through which Gustav Freytag[16], echoing Aristotle's discussion of plot in *Poetics*, proposes his famous pyramid illustrating the structure of tragedy going through the five stages of exposition, complication, climax, reversal and catastrophe. In this diagram A stands for the beginning of the first narrative: when Verloc leaves his shop to walk towards the foreign Embassy; A to B stands for the exposition or the background information which is mostly presented to introduce the Verloc family; B is the inciting action in

which Vladimir orders Verloc to bomb the Royal Observatory; C is the rising action, and the heightening tension of the plot which is the result of Vladimir's inciting action; D is the climax of the novel in which Verloc is murdered by his wife; E is the falling action of the novel through which the consequences of Verloc's murder are shown; and finally F is the resolution of the plot indicated by Winnie's drowning herself in the Channel.

However, *The Secret Agent* is simply more than this sensational drama, and it is its modernist characteristics which have made it one of the best novels of Joseph Conrad. *The Secret Agent* is indeed more than replacing the seamen with Londoners and simplifying the narrative act of a complex narrative like *Lord Jim*. The 'surface realism' and superficial simplicity being supported by the narrative method of the novel, sticking to an extradiegetic narrator and abolishing the frame narrative technique of the Marlow narratives makes the novel not simple at all. In fact, a more complex narrative method is employed in this novel though it is not as visible as it is in *Lord Jim*. *The Secret Agent* is a balanced mix of diegesis and dialogue, and Conrad's interest in framed narrative is manifested in a more complex manner in this novel. Like *Lord Jim*, the novel begins with an extradiegetic narrator but instead of surrendering the rest of the narration to one or more intradiegetic narrators, the narrative of this apparently traditional and familiar narrator frames the dialogues or interviews of the characters from various groups present in the narrative. However, this narrator has a central role in *The Secret Agent*, but this centrality has been totally ignored, marginalised or not given due importance by most Conrad specialists.

The early book length studies of Joseph Conrad are either concerned with the thematic aspects or the narrative structure of the novel and do not even mention the narrator of *The Secret Agent*. Thomas Moser is one of these early scholars who ignores the narrator of the novel. Albert Guerard pairs *The Secret Agent* with *Under Western Eyes* and, again ignoring the centrality of the narrator in *The Secret Agent*, argues that the two works "are intelligent, carefully planned novels showing a major change from the impressionist to the realist method. They also show a new mastery of suspenseful plotting, a new power to dramatise scene and crisis directly, a full command of pure non-idiosyncratic English."[17] Although he rightly stresses the well-writtenness of the novel and admires the author's control, knowing from the first page to the last what he is doing, his focus is more on the organic unity of the novel, and the role of the narrator is totally ignored. Guerard finally alludes to the narrator but takes the narrator as the author himself and says:

> [M]ore frequently the omniscient author qua author states his position unequivocally: tells us that revolutionists are "the enemies of discipline and fatigue," or react fanatically to seeming injustice, or are guided by vanity, "'the mother of all noble and vile illusions, the companion of poets, reformers, charlatans, prophets, and incendiaries." Significantly the Professor and the author-narrator sound very much alike when they make one of the novel's important points that the terrorist and the policeman "both come from the same basket."[18]

Jacques Berthoud, whose study is one of the major contributions to Conrad criticism, in the long chapter on *The Secret Agent* even for once does not use the term narrator.

Susan Jones, who has studied the female characters of Joseph Conrad, focuses on Winnie Verloc in *The Secret Agent* and maintains that "Conrad presents the deeds of his female murderesses … [like] Winnie Verloc in *The Secret Agent*, from a[n] … ambivalent perspective, using an omniscient, rather than a dramatized narrator."[19] However, there are other Conradians who stand far from this neglect of or marginalisation of the narrator in *The Secret Agent*. Michael Greaney, for instance, believes that there is no central character in the novel[20] and that the narrator occupies the role of the protagonist of the novel. Though he rightly underscores the centrality of the narrator in the novel, his lack of anthropomorphic characteristics and his distance from the diegesis, standing outside the narrative as a keen observer, hardly encourages us to consider him as a character.

Daniel Schwarz, having a similar approach, developing a sort of impressionistic critique of *The Secret Agent*, maintains that "the major character is the narrator to whom the entire language of the book is assigned."[21] He then asserts that the narrator's function is "to attack a world he despises":

> The satire in *The Secret Agent* depends upon the immense ironic distance between a civilised voice that justifiably conceives of himself as representing sanity, rationality, and morality; and the personae of London who are for the most part caught in a maelstrom of violence and irrationality beyond their control. In order to convince the reader of an unbridgeable schism between himself and the people he describes, the narrator at times feels compelled to use language that is intemperate, zealous, and unreasonable.[22]

To avoid this impressionistic attitude towards either the total neglect of the narrator or going to the opposite extreme of calling him the central character of the novel, a more objective and systematic approach is required. This chapter, then, is concerned with the analysis of the role of the narrator in the formation of the diegesis of the novel and the management of framing dialogue in the diegesis as well as the treatment of time both in the formation of the narrative and as the central thematic concern of *The Secret Agent.* To provide a normative framework for the role of the narrator in the novel, I have taken advantage of a model presented by one of the major theorists of postclassical narrative theory who offers this approach in a short essay in one of the recent issues of the Journal *Narrative*.

In her important contribution to the field of narratology, Marie-Laure Ryan in what she designates as "narratorhood," in a short essay entitled "The Narratorial Functions: Breaking Down a Theoretical Primitive," maintains that "when Barthes and Foucault opened up the notion of author to examine its inner organs, the operation was considered generally successful …, but the patient died." On the other hand, as she notes, "the narrator has been protected from this fatal deconstruction so far."[23] This is for the simple fact that if we believe in the existence of a narrative act, we can never deny the existence of a narrator to communicate the act. One may instantly criticise Ryan for the exclusion of the author who may, in view of some people, replace the narrator as the communicator of the narrative act or what Ryan labels as the different functions of the narrator and attribute these functions to the author himself/herself. Yet, Ryan has briefly noted that the concept of author as

referred to in narratology before Barthes and Foucault is a simplification that cannot hold any longer. More specifically, it is first and foremost an extra-textual entity which was not in the domain of narratology proper until the introduction of new trends in narratology in recent years[24]; and secondly the concept of author is really beyond narratological scrutiny. It is more related to the context rather than the text itself. Likewise, the concept of implied author as the version of the author established in each specific text, which has been introduced by some narratologists to replace the concept of author is just a theoretical entity which does not have a material presence in the text. Therefore, sticking to the narrator is a more profitable task. This said, the application of Ryan's different functions of the narrator can be a useful theoretical narratological framework to evaluate and analyse a fictional work.

Ryan, therefore, aware of the problems that the concept of author creates, rightly sticks to the concept of narrator and maintains that the argument concerning the existence of the notion of narrator has generally been "necessary, given, monolithic and self-evident" (146). Ryan, however, attempts to distance herself from the descriptive methods of classical narratology and, instead, introduces a set of normative criteria to examine the degree of narrator presence not only in fiction but in drama, film and even natural narratives. However, as the focus of the present study is narrative fiction, I will limit the argument as far as it is related to this field. She accordingly maintains that

> the notion of narrator is not the theoretical primitive for which it has been taken so far. Narrating a story is a complex activity which can, and should be, analyzed into distinct semantic features, henceforth labelled

> "narratorial functions." Narratorhood is, therefore, a matter of degree: the presence, visibility and psychic density of the narrator depends on how many of these functions are fulfilled by the story-telling agent. (146-47)

To form the ground for her argument, Ryan begins with the 'natural narrator': the conversational narrator of personal experience in daily life. No one can deny the existence of such a narrator. Therefore, she considers this type of narrator as the fullest and simplest form of narrator and takes advantage of it as the yardstick for her normative approach. Having established this basis, she breaks the concept of narrator into three distinct categories and consequently defines three "pragmatic functions of full narratorhood".

The first category in her approach is "The Transmissive (or performative)" function. By this category the narrator's mode of communication is specified; whether the narrative is presented through language or any other sign system; if through language, whether it is orally presented or in writing. She goes on to ask: "What is the channel of communication; in what genre is the narrator narrating; to what extents are the generic norms respected?" (148) This may be an obvious argument in the case of *The Secret Agent* as we already know that the channel of communication is language and there is an extradiegetic narrator who performs the act, therefore, the narrative is presented to the reader in writing. However, it is not as simple as it seems. It seems that Conrad respects the generic conventions of the novel type as he employs the extradiegetic narrator which was the conventional narrator who was employed time and again by various writers of the time.[25] However, there

are subtle modifications of this convention in the novel which are not realised by the ordinary reader and may even hide themselves from the observation of the specialist on a first reading. The first instance of these innovations takes place in the first chapter of the novel when the narrator is introducing the Verloc family and presents Winnie's mother's calculations for the safety and well-being of Stevie under the protection of his sister and her husband. Commenting on Stevie, the narrator suddenly shifts from an external observer into a sort of homodiegetic narrator as he uses the first-person plural form of the possessive adjective that an intradiegetic narrator is supposed to use. He maintains: "under our excellent system of compulsory education he had learned to read and write, notwithstanding the unfavourable aspect of the lower lip."[26] This, however, is not the only instance of ignoring the novelistic conventions that the narrator overlooks. A more elaborate example is used in the opening of the second chapter. This time the narrator is introducing and observing Verloc as he is on his way to meet the foreign Embassy people. The narrator maintains that his appearance is like a well-to-do mechanic, but observing his way of walking and what is going on in his mind concerning his own importance, the narrator revises his initial evaluation asserting:

> But there was also about him an indescribable air which no mechanic could have acquired in the practice of his handicraft however dishonestly exercised: the air common to men who live on the vices, the follies, or the baser fears of mankind; the air of moral nihilism common to keepers of gambling hells and disorderly houses; to private detectives and inquiry agents; to drink sellers and, I should say, to the sellers of invigorating electric belts and to the inventors of patent medicines. But of that last I am not sure, not having carried my investigations so far into the depths. For

> all I know, the expression of these last may be perfectly diabolic. I shouldn't be surprised. What I want to affirm is that Mr Verloc's expression was by no means diabolic. (*SA* 16)

This shift from extradiegetic (third-person) to intradiegetic (first-person) is done so naturally that the reader hardly notices it in a first reading. The question is why we have this shift as it is against the generic conventions. This, however, problematises the typologies of the narratologists who use grammatical person as a differentiating factor. These narratologists who differentiate narrators by third-person and first-person (Stanzel for instance) would specify this extract as undermining the generic conventions as an exceptional case related to the ignorance of the novelist. However, if one follows Genettian terminology, there would be no problem as Genette does not differentiate his narratorial typology based on grammatical factors. Seen under the light of Genette's terminology, the extradiegetic narrator can refer to himself/herself as "I" so that we do not need to specify the act as undermining generic conventions and then try to find a justification for it. Therefore, Genettian terminology is more precise and useful compared with that of Stanzel and Chatman discussed in Chapter One.

Jakob Lothe, who utilises Stanzel's terminology (following Stanzel's model he specifies the narrator of *The Secret Agent* as an "authorial narrator"), grapples with finding a justification for the supposed generic inconsistency. Initially, he maintains that "the authorial narrative situation seems to be breaking down: the repeated references to 'I' appear to signal a personal identification of the authorial narrator,

particularly as the first-person pronouns introduce qualifications indicative of severe restrictions of authorial knowledge ('I am not sure … For all I know')".[27] Lothe carries on to maintain that the shift is awkward as it breaks the authorial narrator's flow of narration and concludes that it is done because Conrad wants to say that it is the narrator who refers to himself as "I" to differentiate the narrator from Conrad himself. This, however, is a very far-fetched interpretation. Why Conrad should try to differentiate himself from the narrator at this point in the novel is a question that Lothe does not answer. However, as I said, if we follow Genettean terminology, the whole question is settled. The narrator's doubt of having enough knowledge and authority might be an ironic rejection of ascribing omniscience to this type of narrator by some critics on Conrad's behalf given his use of "I" instead of "he" for his narrator as argued above. Observing the behaviour of the narrator throughout the novel, we realise that he is different from the so-called omniscient narrator who has a panoramic vision of the narrative world because this one stands close to the existents of the novel.

The second category is "The Creative (or self-expressive)" function. This is the most important contribution since it covers most of the distinguishing characteristics and binary oppositions of classical narratology. It is through this function that the narrator shapes the narrative through the management of technique. This function can cover most of the distinctive qualities of narrative that the classical narratologists find out and discuss in their numerous texts on narrative theory. Under this category, Ryan maintains, we can discuss the degree of the visibility of the

narrator, "control of rhetorical devices, speed, stance, self-presentation, and chronological rearrangement, alternation between diegetic and mimetic narration and economy versus disgressivity" (148). This function is the most important in its application to *The Secret Agent* (or any other novel) because it examines the way the narrator manages to present the narrative discourse of the novel through the use of techniques appropriate for the particular subject matter specified, and the thematic concerns chosen to be developed and highlighted.

However, another important contribution of the narrator concerning the diegesis in *The Secret Agent* is speech representation that Ryan does not include in her categorisations. Even though we do not have the domination of the speech representation of characters as we observe in later modernist novels like *Mrs Dalloway,* we can observe instances of this in various chapters of the novel. This is, as already introduced, technically called Free Indirect Discourse in which the discourse of the narrator embodies the characters' discourse to produce a compound narrative making the narrative discourse of the novel richer and more suggestive.

Ryan's third category is "The Testimonial (or assertive)" function: "The third function consists of presenting the story as true of its reference world, which means accepting responsibility for the assertive statements that make up the bulk of narrative discourse" (147). This function, however, is more controversial than the previous ones when it comes to fictional narration since common sense regards this type of narration as invented and artificial in comparison with real life narration. It is more arguable when we are concerned with instances of unreliable narrators who put the

whole idea of judgement into question. Nevertheless, unreliability only affects a small portion of the narration of a narrator and narration can be hardly unreliable from the beginning to the end. However, Ryan maintains that this function "subsumes questions of reliability, source of knowledge, of sincerity and of authority" (148). The full authority of the narrator in *The Secret Agent*, and the absence of any sign of unreliability as the result of the type of narrator he is, makes this characteristic outstanding in the narrative. The narrator stands outside and above the narrative act and keeps an aesthetic distance from the world of the diegesis. He is, however, more refined and knowledgeable than any character in the novel. However, the most important contribution of the narrator in this category which is an extension of his role in the previous category is his observation of time. His management of time and narrative goes far beyond when we see the main element of the plot of the narrative is concerned with attempting to explode the Royal Observatory. The narrator's presentation of the narrative act, breaking the chronological order of the events through instances of analepsis, moving back and forth in time, can be regarded as part of his creative function explained above, but his treatment of time, as symbolised by the Royal Observatory, gets a serious thematic dimension which has to be categorised here. This quality makes room for speculation on time as a major thematic characteristic of the novel making *The Secret Agent* as the best representative of 'a tale about time' which I would discuss with reference to Ricoeur's work in the last section of this chapter.

Ryan, however, considers these three functions as a fuzzy set[28] and draws two tables to introduce the different possibilities of the set with minus (-) and (+) values to examine different possibilities of narratorhood in real life narration and fictional narration. She examines different narrative acts with her three categories and specifies full narratorhood to either the historian or the narrator of personal experience in real life situations and the intradiegetic narrator of the Barber in Ring Lardner's "Haircut". This classification and exemplification, especially when taking Lardner's short story as its main example, reminds Conradians of Charlie Marlow in "Youth," "Heart of Darkness" and specifically *Lord Jim* rather than *The Secret Agent* since Ryan's analysis does not exactly specify the place a novel like The *Secret Agent* might have in her table of (+) and (-) values. She considers narratives like Hemingway's "Cat in the Rain" as lacking transmissive and creative functions and possessing the testimonial function only, while attributing all the three functions to a short story such as Ring Lardner's "Haircut".[29] It seems that Ryan would not give the credit of having all the three functions to the narrator of *The Secret Agent* as there is no intradiegetic narrator present like the examples she offers in her tables. However, narrative presentation in *The Secret Agent* is not of the type of exteradiegetic narration that Ryan believes could not have all the three functions. The type of extradiegetic narrator that she believes to lack the 'transmissive' and 'creative' qualities is a special kind of extradiegetic narrator who acts like a movie camera seeing and hearing only, whereas, the narrator of *The Secret Agent*, has a visible presence from the beginning to the end of the novel. In some instances the narrator of *The Secret Agent* appears as if he is an intradiegetic narrator. As already suggested, at

least in two instances in the novel we see the narrator using the first person pronoun for himself as if he is an intradiegetic narrator. Furthermore, the reader's awareness of him all the time as he is a very close observer of the existents and the events of the narrative makes him appear like an intradiegetic narrator though we do not see any anthropomorphic qualities ascribed him (such as what he looks like physically for instance). We only know him through his ideas and judgements. This makes this narrator have all the three possible functions of a full narrator.

Several Conradians have underscored the appropriateness of the type of narrator employed in *The Secret Agent*. Hillis Miller, for instance, maintains: "to describe this town [London] from the point of view of someone blindly enclosed in it would be no way out of the darkness … If society is to be exposed there must be a withdrawal to some vantage point outside it".[30] Though Miller is here concerned with the thematic aspects of the novel, his comment shows the centrality of the narrator's role in the formation of the narrative discourse of the novel and the appropriateness of the employment of such a narrator for the intended effects for which the novel is written. As the narrative world of this novel is dominated by banality, an intradiegetic agent could not perform the role of the narrator. We can imagine any of the characters of the novel from the simple-minded Stevie to the articulate Vladimir as the narrator, but there would be a totally different novel if any of these were the narrator of the novel. Miller observes that this external narrator who keeps a distance from the narrative and has an ironic attitude is the appropriate person to narrate the story. However, Michael Greaney, has the opposite view maintaining that the novel "denies

itself the luxury of an external vantage point from which the city might be contextualized".[31] This opposition can be resolved if we consider the fact that Greaney is referring to Conrad's habit of split settings, establishing an exotic setting along with a more familiar one to compare and contrast them. Thus the Patusan setting plays this role to clarify the *Patna* incident in *Lord Jim* for instance. However, Greaney rightly confirms that Conrad at the stage of writing *The Secret Agent* had the confidence to do away with the sympathetic narrator recounting his tale for his narratees in a cosy atmosphere by employing "a cold-blooded ironist narrating a low-key 'domestic drama'".[32] This is an approving reference to the narrator who stands outside the narrative and remains almost aloof from what happens. It also confirms that the narrative technique and the type of narrator employed in it make the so called "low-key 'domestic drama'" a suitable subject matter for the novel.

Jakob Lothe, commenting on the centrality of the narrator, maintains that he combines "omniscience and flexibility … with distance and irony, a certain attitudinal rigidity connected with a tendency to generalize, a predilection for rather unpleasant imagery related to grim and quirky humour."[33] Though these seem quite big claims for a narrator, it is not far from reality. Using the term omniscient in narratology seems quite inappropriate as it is impossible for a narrator to know everything since the narrator has a lower rank in the hierarchy in which other narratological agents such as the implied author and real author are categorised. This power, as suggested in Chapter One, is even out of the capacity of human beings in real life and might only be possessed by God. Though this narrator or any other one is

far from knowing everything, it seems true to some degree in the sense that Lothe uses it for *The Secret Agent*. This narrator stands outside the narrative act and knows more than any of the people inside the diegesis. This power gives him the advantage of commenting on the characters, providing background information when he needs to, shifting from narration to the observation of the participants' various dialogues in the novel.

The best evaluation of the narrator of *The Secret Agent*, however, is presented by Cedric Watts. Initially, as if aware of the problems of calling this narrator omniscient or authorial, he simply names him 'the narrator' and properly sums him up as "a disembodied, ubiquitous and strongly characterised narrator." The terms he uses to describe the narrator are all important and revealing ones: by 'disembodied,' he confirms that the narrator is out of the diegesis hence being what Genette designates as extradiegetic; by 'ubiquitous,' he means he is present in both the diegetic sections and the dialogues; and by 'strongly characterised,' he refers to his value system and his knowledge which exceeds that of any of the characters. To finalise his evaluation of the narrator he adds that "[in] *The Secret Agent*, however, we encounter a narrator who is more coldly sardonic and often mocking. Certainly, for much of the time he is neutral or self-effacing in attitude, but intermittently he becomes distinctively noticeable, being variously whimsical, facetious, sarcastic, ironic, cynical and pedantic."[34]

Jeremy Hawthorn in his examination of Conrad's utilisation of Free Indirect Discourse argues that in this novel Conrad uses the technique in a very high degree.[35]

Commenting on the appropriateness of the use of the technique in Conrad's fiction, Hawthorn maintains

> … [C]hoosing how to represent the speech, thought … [and] consciousness of his or her characters, a novelist simultaneously makes crucial choices regarding the attitude that the narrative takes to them. … But the technique I have referred to as represented speech and thought − more economically, Free Indirect Discourse − is especially revelatory of an author's choices and commitments. It provides the writer of fiction with enormous narrative flexibility and mobility. With its help the narrative can not only move freely *to* any point of action or experience, but also *from* anyone point in the work's implied value-system to another.[36]

Hawthorn's assertion needs some amendments. FID is a mode of discourse through which the narrator's discourse embodies the character's speech in his own to form compound discourse. Hence represented thought is a separate category and cannot be a subdomain of FID. Furthermore, when Hawthorn attributes this technique to the author rather than the narrator that is imprecise as discussed with reference to Ryan earlier in the chapter. Nonetheless, Hawthorn rightly maintains that

> Much of Conrad's fiction relies very heavily on FID; we might even say that many characteristic Conradian features would have been impossible without it. A failure to be alert to Conrad's use of FID can lead to serious misreadings: typically, an attribution of statements and sentiments to Conrad's authorial narrator[37] instead of to the character whose consciousness the FID is actually presenting for the reader.[38]

This reliance is very prominent in *The Secret Agent* as Hawthorn finds out and exemplifies. For instance, Hawthorn quotes the following passage from the opening pages of the novel:

> The lodging-house was to be given up. It seems it would not answer to carry it on. It would have been too much trouble for Mr Verloc. It would not have been convenient for his other business. What his business was he did not say; but after his engagement to Winnie he took the trouble to get up before noon, and descending the basement stairs, make himself pleasant to Winnie's mother in the breakfast-room downstairs where she had her motionless being. He stroked the cat, poked the fire, had his lunch served to him there. He left its slightly stuffy cosiness with evident reluctance, but, all the same, remained out till the night was far advanced. He never offered to take Winnie to theatres, as such a nice gentleman ought to have done. His evenings were occupied. (*SA* 12)

Hawthorn refers to Conrad's preface of the novel in which Conrad noted that he used an ironic method in this novel to be able to treat his subject with scorn and pity simultaneously. Hawthorn claims that Conrad achieves this goal by his employment of FID in *The Secret Agent*. He then argues that in the quoted passage we see

> a very delicate and subtle modulation of distance. The narrative is now strongly scornful with unambiguous authorial irony about Verloc's 'taking the trouble' to get up before noon, now verging on pity as in the penultimate sentence, which, if read as represented speech or thought (both are possible), leads us into Winnie's mother's (quite mistaken) view of Verloc. To attribute this last sentence to Winnie's mother we need to be aware that two paragraphs previous to the one quoted we have been told that in her opinion 'Mr Verloc was a very nice gentleman'. Again, we can see why the dual voice theory of FID should have arisen. It is true that the

> penultimate sentence gives us Winnie's mother's consciousness if read as FID. But it can also be read as ironic authorial comment, with the words 'nice gentleman' quoted ironically from the already reported opinion of Winnie's mother.[39]

However, since Hawthorn is dealing with Conrad's fiction as a whole rather than focusing on a particular work, and he is using his narratological examination of Conrad's fiction to see the effects of FID on the ideological and thematic outcome of the fiction, he does not go deeper in the narrative method of *The Secret Agent* and the numerous instances of FID throughout the novel's narrative discourse.

Given the timespan (almost 24 hours) in which the narrative takes place, the extensive use of FID along with the management of narrative speed by the narrator contributes towards the formation of a highly dense and complex narrative discourse in the novel. The introductory first chapter is a good point to start with in this regard. This chapter, unlike the other chapters of the novel, is purely diegetic with the omnipresence of the authoritative extradiegetic narrator who as Lothe argues, "preserves a very considerable distance both from the events and from the characters engaged in these events".[40] Furthermore, the chapter seems like the usual opening of a traditional novel: setting the scene, introducing the major character(s), and providing background information through instances of analepsis through which the reader realises that Mr. Verloc, a frequent guest of Winnie's mother lodging house, marries Winnie and then the whole family, including Stevie, move to the house in Soho with

its shop. Nevertheless, this simplicity and straightforwardness is quite deceptive. The novel opens with:

> Mr Verloc, going out in the morning, left his shop nominally in charge of his brother-in-law. It could be done, because there was very little business at any time, and practically none at all before the evening. Mr Verloc cared but little about his ostensible business. And, moreover, his wife was in charge of his brother-in-law. (*SA* 9)

The narrator's remarks in this paragraph invite the reader to form inferences: is Mr Verloc the secret agent of the title; why does he keep a shop; who is his brother-in-law, and why does he only leave the shop "nominally" in his charge?; why does he care little about "his ostensible business"? Does he have a more lucrative business? Such questions formed in the mind of the reader create suspense and make him infer that this is probably only the appearance behind which there must be a reality s/he is expected to decipher further on in the reading. As Lothe notes, this is "an early indication of the remarkable density of the authorial[41] narrator's discourse".[42]

What is remarkable is that there is only one sentence in the first chapter concerned with the first narrative of the novel – indeed, it is not even a complete sentence but rather an adjectival clause in the opening sentence of the novel. The first narrative is only resumed with the beginning of the second chapter. What comes between is a series of analepses which seem to be giving background information:

how Verloc came to marry Winnie, the family's leaving the lodging house for the Soho house, Verloc's background and his work and behavior, etc. Nonetheless, as we move forward reading the novel, these details change shape and acquire newer significance. This is more so in second or further readings. Rereading, however, reveals the significance of the juxtaposed descriptions: first the shop, nominally left in charge of Stevie, is projected and then its window with incongruous contents and then the customers. However, considering the deep structure of the first sentence of the novel, what is noticeable in the opening is the fact that Conrad does not put Verloc's going out in a complete finished sentence, but changes two complete sentences (Mr Verloc went out in the morning. Mr Verloc left his shop nominally in charge of his brother-in-law.), into a compound sentence. The two sentences could be rewritten as: Mr Verloc who was going out in the morning left his shop nominally in charge of his brother-in-law. The sentence is even more refined when Conrad changes the adjective clause to a participle phrase separated by commas to indicate that it is a non-restrictive modifier. Obviously, the two sentences independently used as the opening of the novel would have been crude. Still, there is a very important point to consider and that is the intentional subordination of Verloc's going out to his leaving the shop in Stevie's charge while it could be done the other way round. This, in itself, simultaneously serves several purposes: it provisionally keeps Verloc as the secret agent of the title to engage the reader in his/her reading on with the suspense which is created. Using a participle form rather than a finite verb implies that Verloc is not done with so that one can consider the focaliser of the following sentences of the first paragraph either as the extradiegetic narrator or Verloc himself. The phrasing of the

last sentence of the paragraph with the words 'and, moreover' could thus be indicative of Verloc's speech relayed through the narrator's indicating the presence of a dual voice presented through FID.

Consider another extract, this time not concerned with a central character such as Verloc but his mother-in-law, in a passage which seems to be merely providing background information through the narration of the narrator. The technical delicacy employed in the introductory first chapter is again highlighted. Taken to the new house in Soho, the narrator maintains that Winnie's mother "experienced a complete relief from material cares" (*SA* 12). Immediately prior to this extract, it is the narrator who is narrating, and he is the primary focaliser, but then he relays Winnie's mother's speech by another instance of FID. The focaliser is shifted from the narrator to Winnie's mother:

> Her son-in-law's heavy good nature inspired her with a sense of absolute safety. Her daughter's future was obviously assured, and even as to her son Stevie she need have no anxiety. She had not been able to conceal from herself that he was a terrible encumbrance, that poor Stevie. But in view of Winnie's fondness for her delicate brother, and of Mr Verloc's kind and generous disposition, she felt that the poor boy was pretty safe in this rough world. And in her heart of hearts she was not perhaps displeased that the Verlocs had no children. As that circumstance seemed perfectly indifferent to Mr Verloc, and as Winnie found an object of quasi-maternal affection in her brother, perhaps this was just as well for poor Stevie. (*SA* 12-13)

Whereas the narration is provided by the narrator, we hear Winnie's mother thinking aloud from the beginning to the end of the passage: the narrator narrates while the focaliser is Winnie's mother. Rereading, however, depicts the richness of such modulations in the diegetic sections of the novel: in this case, this creates a very good instance of dramatic irony since it depicts Winnie's mother's useless efforts and calculations. The fact is that Winnie's mother's machinations for the well-being of her daughter and her son are just naïve scheming. We know that her son-in-law is anything but kind and generous, and Stevie is not safe in "this rough world" but becomes the victim of Verloc's cruel plot, transformed into bits and pieces to be collected by a shovel.

In some instances the employment of FID in the diegesis is so complex and multi-dimensional that one cannot specify the focalisation to a single character. In the following extract, for instance, Winnie seems to be the focaliser, as can be ascertained in the first sentence, but in the second sentence, it can be either Winnie or the narrator or even Stevie: "It was only later on that Winnie obtained from him a misty and confused confession. It seems that two other office-boys in the building had worked upon his feelings by tales of injustice and oppression till they had wrought his compassion to the pitch of that frenzy". (*SA* 13)

The reliance on FID and the presentation of compound narrative is a distinguishing characteristic of *The Secret Agent*. This can be shown through the analysis of any chapter of the novel. Narrative presentation, in chapter V, for instance, apparently a rather unimportant chapter as it is less discussed by the critics of *The Secret Agent* in comparison with major chapters like I or XI, deals with the

Professor who was introduced for the first time in the novel in the preceding chapter in his dialogue with Ossipon in the Silenus. The fact that he is not grouped with other anarchists in their meeting at Verloc's house in chapter III is an early indication that he is a practical man which differentiates him from the other anarchists who only talk without much action. However, examining the diegesis of this chapter reveals the essential technique of the novel concerning the way the narrator presents and controls the diegesis in the chapter and in sum in the whole novel.

The macrostructure of this chapter is apparently based on two scenes: the chance encounter between Chief Inspector Heat and the Professor which begins the chapter and then the meeting and its following dialogue between Chief Inspector Heat and the Assistant Commissioner which ends it. The former seems to be there to introduce the Professor but the latter is explicitly related to the Greenwich outrage and the complication of the action line of the narrative. However, the narrator devises the apparently chance encounter between the two to introduce the Professor with more details, differentiating him from the pseudo-anarchists introduced in Chapter III. However, what is more important is the way the narrator manages to depict the represented thoughts and speeches of the Professor, Chief Inspector Heat and the Assistant Commissioner. It is through this representation that the reader knows these characters more and becomes aware of their secret agendas. The Chapter, however, begins with:

> The professor had turned into a street to the left, and walked along, with his head carried rigidly erect, in a crowd whose every individual almost

> overtopped his stunted stature. It was vain to pretend to himself that he was not disappointed. But that was mere feeling; the stoicism of his thought could not be disturbed by this or any other failure. Next time, or the time after next, a telling stroke would be delivered − something really startling − a blow fit to open the first crack in the imposing front of the great edifice of legal conceptions sheltering the atrocious injustice of society. (*SA* 66)

This is a good example of compound narrative frequently taken advantage of in *The Secret Agent*. It is the narrator who begins the Chapter: he takes on the narrative discourse as left in the previous Chapter where the Professor leaves Ossipon in the Silenus. In the beginning, it is the narrator who acts as both narrator and focaliser without any doubt in the two introductory clauses of the first sentence but his authority terminates even before the first sentence is completed as the modifying clause ("in a crowd whose every individual almost overtopped his stunted stature") can be either the narrator's observation and focalisation or the Professor's. However, the following sentences, though able to be specified as the narrator's represented thought, are more in the frame of mind and the thoughts of the Professor and can be interpreted as his represented thoughts. Hence, the sentence "It was vain to pretend to himself that he was not disappointed" is closer to the Professor's represented thought rather than the narrator's. This attribution would be confirmed with reference to the dialogue in the previous chapter between the Professor and Ossipon. The obsession with time, explosions and a 'perfect detonator' are all matters that the Professor is obsessed with. Moreover, the closing clause of the extract depicts the anarchistic attitude of the Professor and his agreement with the other anarchists opposing the

existing state of affairs in society. However, if we consider the whole extract as the narrator's represented thought and consider him as the sole focaliser, the whole thing would change and becomes ironic poking fun at the grand ideas of the Professor which stand in sharp contrast with his physical weakness. The narrator then stops the narrative discourse with an analepsis giving background information about the Professor by introducing his father to maintain that the son inherited the fanaticism of his father who was the "itinerant and rousing preacher of some obscure but rigid Christian sect" (*SA* 66). However, the son's faith is shifted from the "faith of convecticles" to "the science of colleges". This radicalism, though not religious, is of the same sort and supports the narrator's irony comparing the grand ideas with the small body. Furthermore, the narrator takes on both narration and focalisation commenting on the outlook of the Professor. The words and concepts used could easily be ascribed to the narrator in a sentence like: "The Professor's indignation found in itself a final cause that absolved him from the sin of turning to destruction as the agent of his ambition." However, after this pause the narrative goes back to observe the Professor on his way back home after his leaving Ossipon. This time we have another instance of compound narrative relaying the Professor's thoughts through the narrator's narration.

> Lost in the crowd, miserable and undersized, he meditated confidently on his power, keeping his hand in the left pocket of his trousers, grasping lightly the india-rubber ball, the supreme guarantee of his sinister freedom; but after a while he became disagreeably affected by the sight of the roadway thronged with vehicles and of the pavement crowded with men and women. He was in a long, straight street, peopled by a mere

> fraction of an immense multitude; but all round him, on and on, even to the limits of the horizon hidden by the enormous piles of bricks, he felt the mass of mankind mighty in its numbers. They swarmed numerous like locusts, industrious like ants, thoughtless like a natural force, pushing on blind and orderly and absorbed, impervious to sentiment, to logic, to terror too perhaps (*SA* 67).

The narrator resumes the narrative as the Professor is moving to take his omnibus towards home. However, the double focalisation, that of the narrator and that of the Professor, is going on but it is heavily dominated by the Professor's represented thought rather than the narrator's. The opening phrase of the paragraph ("lost in the crowd") is more attributable to the narrator's focalisation as he observes the Professor moving away and joining the others on the pavement but what immediately follows ("miserable and undersized") which seems to be the narrator's focalisation at first glance, could also be the Professor's represented thought as the narrator is observing him going away, disappearing in the crowd. If we ascribe it to the Professor, it shows the ironic contrast between his small figure and his grand thoughts. In the beginning of the paragraph, he is very sure of his power and destructiveness as he reaffirms it by touching the detonator of his pocket bomb with his left hand, but this confidence is shattered when he compares his physical frailty as he walks among the crowd on the pavement on his way. The Professor sees his own inferiority observing himself undersized compared with the majority of the crowd he is walking along. Towards the end of the paragraph this fear is more manifested as he rightly sees the crowd as a bigger force which might be much stronger than himself as he sees the crowd as "numerous like locusts, industrious like ants, thoughtless like a natural force". The

similes that he uses shows his complicated and contradictory observation of the mass he observes in comparison to himself and his destructive power showing his superiority and inferiority simultaneously. In the first simile the grasshopper and the ant, which are much weaker individually when compared to him, become much stronger as a crowd. These grasshoppers are a destructive force which attack and destroy crops in an instant. Finally, as a collection, these small creatures become destructive like an earthquake. However, the Professor, after expressing his fear in the face of the indifference of the multitude towards the fear he can create with his destructiveness, pacifies himself by distancing himself from this crowd, thinking of "the refuge of his room" and the destructive wares stored in his "padlocked cupboard".

When the narrative is resumed to its normal pace, Chief Inspector Heat questions the Professor whether he is not in a hurry to get home with a mocking tone. Immediately following is an instance of compound discourse mixing the represented thoughts of the narrator, the Professor and Chief Inspector Heat simultaneously.

> More fortunate than Caligula, who wished that the Roman Senate had only one head for the better satisfaction of his cruel lust, he [the Professor] beheld in that one man all the forces he had set at defiance: the force of law, property, oppression, and injustice. He [the Professor] beheld all his enemies, and fearlessly confronted them all in a supreme satisfaction of his vanity. They stood perplexed before him as if before a dreadful portent. He [the Professor] gloated inwardly over the chance of this meeting affirming his superiority over all the multitude of mankind (*SA* 68).

The extract begins with the narrator's analogy as we know that this sort of historical knowledge and ironic attitude belongs to his frame of mind rather than the Professor or Chief Inspector Heat but the singular third-person pronoun in the first sentence explicitly refers to the Professor who is musing on all the forces opposing him as symbolised by Chief Inspector Heat. The rest of the extract can thus be seen as the represented thought of the Professor depicting and defying the dominant character of Chief Inspector Heat. Both the Professor and Chief Inspector Heat think very highly of themselves for different reasons: the Professor with his pocket bomb and Chief Inspector Heat with the piece of evidence he has collected among the rags of Stevie's decomposed body. This, however, as far as the presentation of represented thought is concerned, is a turning point in the Chapter as prior to it the Chapter is dominated by the Professor's represented thought, but after this the Professor recedes as the discourse time stops again with an analepsis concerned with the Greenwich incident in the morning. During this analepsis, Chief Inspector Heat attends the scene of the occurrence and then the hospital to examine the evidence of the crime.

The narrator relays Chief Inspector Heat's represented thought with reference to his assurance to a high official that everything is under control because his department is aware of any movement of the anarchists. This confidence is expressed by his assertion to the Assistant Commissioner that '"One thing I can tell you at once: none of our lot had anything to do with this'" (*SA* 70). At this point, he believes that the outrage has been engineered and performed by outsiders rather than by the anarchists − and he is not totally wrong as a foreign Embassy is behind the occurrence. Moreover, he thinks that he has the upper hand since he found his

personal informer's home address with the remnants of Stevie's body, but he wants to keep this evidence to himself for the time being.

What seems unrelated is the narrator's mental analepsis in the form of Chief Inspector Heat's represented thought concerning an earlier stage in his career when he was dealing with thieves. At first glance this seems quite unrelated but when put in the frame of mind of Chief Inspector Heat it finds its meaning as the inspector compares the thieves to the anarchists. The narrator wants to depict the superiority Chief Inspector Heat feels over the anarchists as he believes that the anarchist have no specific agenda or morality in contrast to the thieves who follow a certain set of principles. They work and act according to these principles, and they are aware of the police methods as the police are aware of theirs. Heat maintains that the anarchists follow no specific principles as "[c]atching thieves was another matter altogether. It had that quality of seriousness belonging to every form of open sport where the best man wins under perfectly comprehensible rules" (*SA* 78).

In the following extract, the first sentence naturally seems to be the narration and focalisation of the narrator, and in a first reading that seems to be the only way to understand the sentence. However, deleting the opening phrase ("truth to say") the rest of the sentence can easily be interpreted as Heat's represented thought. The narrator even mentions the word thought in the opening sentence.

> Truth to say, Chief Inspector Heat thought but little of anarchism. He did not attach undue importance to it, and could never bring himself to consider it seriously. It had more the character of disorderly conduct; disorderly without the human excuse of drunkenness, which at any rate implies good feeling and an amiable leaning towards festivity. As

> criminals, anarchists were distinctly no class − no class at all. And recalling the Professor, Chief Inspector Heat, without checking his swinging pace, muttered through his teeth: "Lunatic". (*SA* 77-8)

The narrator achieves a very well calculated effect by relaying the represented thoughts of the Professor and Chief Inspector Heat. As shown above the represented thought of the Professor depicted his sinister outlook in relation to the multitude and the justification to compensate his physical frailty compared with the majority of the passers-by he is walking among. However, Chief Inspector Heat has a totally opposing view of the situation and the people they are both observing on the pavement. The narrator depicts his represented thought as follows:

> All the inhabitants of the immense town, the population of the whole country, and even the teeming millions struggling upon the planet, were with him − down to the very thieves and mendicants. Yes, the thieves themselves were sure to be with him in his present work. The consciousness of universal support in his general activity heartened him to grapple with the particular problem. (*SA* 77)

This speech reminds one of Verloc when he is on his way to the foreign Embassy in the beginning of Chapter II. The same feeling of self-importance is observed in the behaviour and outlook of the two as Verloc believes that he is a protector of society as police informer while he is also working with a foreign Embassy. Heat, in his own way, thinks that he is the central figure in his department as he has been promoted to his current position due to his success in his previous department dealing with thieves. However, this initial pride and self-esteem quickly fades away: Verloc is assigned by

the foreign Embassy to do something practical to keep his employment with the Embassy; Heat ends in being guilty of having an illegal connection with Verloc for his personal benefit when the Assistant Commissioner takes the lead to involve himself personally in the affair.

Having revealed the mentality of the Professor and Chief Inspector Heat by relaying their speeches and thoughts in his narration, the narrator does the same thing for the Assistant Commissioner. Several matters are revealed simultaneously. The Assistant Commissioner appreciates Heat's work as reports confirm the outrage was not performed by London anarchists but he immediately adds that there is actually no practical use in this as the public would accuse them of ignorance even if the incident is initiated by foreign anarchists unless they are arrested immediately. At this point the Assistant Commissioner takes advantage of the moment and asks Heat whether he has found any evidence on the scene. Heat refrains from presenting the vital evidence at this point trying to recreate the scene immediately before the explosion based on the information he has collected. However, the hint of Michaelis's involvement by Heat makes the Assistant Commissioner alert and the way the narrator depicts him after this is remarkable. Though he is in dialogue with Heat, the narrator devotes the largest portion of the concluding pages of the chapter to the Assistant Commissioner's represented thought revealing his private plans as he remains silent and looks out through the window instead of looking at Heat who is in conversation with him.

As when he introduced the Professor, the narrator pauses the narrative time for a second time to present a cursory background information about the Assistant

Commissioner's working abroad in an unspecified tropical colony as a very successful chief of the police. However, he is forced to leave his job and come back home by the pressure of his wife who does not like the place. This piece of background information seems unimportant and irrelevant in the first place but gains weight as the represented thought of the Assistant Commissioner betrays him as not being a full-fledged man of law devoted to his legal duties:

> He had liked his work there. It was police work ... Then he took his long leave, and got married rather impulsively. It was a good match from a worldly point of view, but his wife formed an unfavourable opinion of the colonial climate on hearsay evidence. On the other hand, she had influential connections. It was an excellent match. But he did not like the work he had to do now (*SA* 79-80).

This time, again, we have the speech of the Assistant Commissioner relayed through that of the narrator. It is through the represented thought of the Assistant Commissioner that we understand that he has lost a good job for a worse one, but instead he has gained influential connections through his wife to the point that he believes that she is "an excellent match". These connections, including the Lady Patroness, however, force him to work in favour of his personal advantage rather than the law to save Michaelis.

'Economy versus digressivity' and 'speed' are two related techniques that Ryan attributes to the 'creative function' of the narrator, and the narrator of *The Secret Agent* takes advantage of both of them to present the narrative discourse of the novel. Given the time span in which the narrative discourse of the novel takes place (24

hours approximately), the accommodation of material for more than 200 pages is not possible without frequent digressions presenting the past in the form of numerous analepses concerning a number of the characters of the novel. This happens in almost every chapter of the novel including Chapter V which was discussed for the employment of FID. As we have seen, two prominent instances of digression are the organic exposition giving background information about the Professor and the Assistant Commissioner's past life. Moreover, we observed the stoppage of the flow of narrative in the dialogues between the Professor and Heat as well as the dialogue between Heat and the Assistant Commissioner.

One of the best illustrations of 'economy versus digressivity' and the adjustment of narrative speed to depict the inner working of the mind of the characters (Verloc in this case) is employed in Chapters I and II of the novel. As mentioned earlier, only the opening sentence of the first Chapter, not even the complete sentence but only one clause of the sentence, is concerned with the first narrative of the novel and the rest of the chapter is a sort of digression, composed of analepses, giving background information about the Verloc family. The narrator opens the second Chapter to resume the first narrative and this time the first narrative begins as follows: "Such was the house, the household, and the business Mr Verloc left behind him on his way westward at the hour of half past ten in the morning" (*SA* 15). Considering *The Secret Agent* as a realist novel and ignoring the proleptic significance of the details presented in Chapter I, it is possible to delete the whole chapter and add its first sentence to the second Chapter without any significant damage to the flow of the narrative discourse since it is totally digressive with regard to the narrative

progression of the novel. However, the digressive commentaries of the narrator in Chapter I prior to Verloc's presence in the foreign Embassy are noticeable. The narrator focuses on Verloc and focalises him to create the impression that Verloc has of himself as a successful man at this point of the narrative act of the novel. The narrator maintains: "his boots were shiny; his cheeks, freshly shaven, had a sort of gloss; and even his heavy-lidded eyes, refreshed by a night of peaceful slumber, sent out glances of comparative alertness" *(SA* 15). Walking towards his destination, Verloc shortly replaces the narrator as the primary focaliser, thinking of his importance and his role as the protector of the life he is observing. When the focalisation is swapped to Verloc, it depicts Verloc's confidence in himself, surveying what he is observing on his way to the foreign Embassy:

> All these people had to be protected. Protection is the first necessity of opulence and luxury. They had to be protected; and their horses, carriages, houses, servants had to be protected; and the source of their wealth had to be protected in the heart of the city and the heart of the country; the whole social order favourable to their hygienic idleness had to be protected against the shallow enviousness of unhygienic labour. It had to − and Mr Verloc would have rubbed his hands with satisfaction had he not been constitutionally averse from every superfluous exertion (*SA* 15-16).

However, Verloc's sense of ease and satisfaction is challenged by the ironic assertions of the narrator as if he is aware of the impending ominous disaster awaiting Verloc. As the so-called protector of the existing state of the society, Verloc takes pride in his being a police informer and in his secret activities against his fellow anarchists who believe in the opposite of what Verloc believes in concerning, protection, opulence,

society and class differences. The narrator, however, debunks all these big words of Verloc by referring to his ineffectiveness and laziness in the concluding sentence of the extract: he asserts that Verloc does not even rub his hands as a sign of satisfaction because of his laziness.

The narrator maintains that Verloc leaves the shop at 10:30 am and gets to the Embassy at 11:00 am. However, the half-hour journey towards the foreign Embassy which is covered by five pages of narrative discourse turns into half a paragraph on his way back from the Embassy towards home. This serves two different purposes: firstly, the summarised account of his coming back home depicts a very good example of narrative economy and speed in contrast with the digressivity and slow motion of the narrative discourse of Verloc's journey towards the Embassy. Secondly, the comparison of the two accounts displays Verloc's mentality, the former showing him happy and relaxed, the latter worried and dejected. The narrative discourse specified to Verloc's return from the Embassy is as follows:

> Mr Verloc retraced the path of his morning's pilgrimage as if in a dream − an angry dream. This detachment from the material world was so complete that, though the mortal envelope of Mr Verloc had not hastened unduly along the streets, that part of him to which it would be unwarrantably rude to refuse immortality, found itself at the shop door all at once, as if borne from west to east on the wings of a great wind (*SA* 33).

Verloc is so shocked, frightened, angry and speechless, therefore the narrator relays neither his speech nor his thoughts and carries on the narration singlehandedly. However, he does not spare Verloc from his biting irony as he refers once more to his laziness, by indicating that he walked the journey back home with the same pace. He

is a defeated man confronting the reality of his life, no longer having the self-confidence of being the protector of society prior to meeting Vladimir.

"Chronological rearrangement" is another subcategory of the creative function of a full-narrator that the narrator of *The Secret Agent* achieves neatly. If we ignore the one month from the time Verloc is ordered to blow up the Royal Observatory to the time he unsuccessfully attempts to achieve the act and the approximately ten days after Winnie's death which takes place in the final chapter of the novel ending in the dialogue between Ossipon and the Professor, the timespan in which the narrative discourse of the novel takes place is less than twenty four hours. One factor which makes *The Secret Agent* a modern novel is the jumbling of the narrative discourse incidents ignoring the chronological presentation of the events. Though this is not done as intensely and frequently as in *Mrs Dalloway*, it is done in both macro and micro scales. On the macro scale the sequence of the chapters, as they appear in the novel, needs to be rearranged to make it chronological. Chapters I, II and III are presented in chronological order. In Chapter I, as we have seen nothing really happens concerning narrative discourse time progression: it is more concerned with introducing the Verloc family and a survey of the contents of the shop. It is with the opening of Chapter II that the narrative refers back to the first narrative of the first paragraph of Chapter I in which Verloc left the shop. It is with the opening of the second chapter that we know Verloc is on his journey towards the foreign Embassy and the narrative discourse proper begins with this chapter as Verloc leaves his shop in the first sentence of the first chapter to meet Vladimir in the foreign Embassy. However, most of the chapter is occupied by the extended dialogue between Verloc

and Vladimir. Chapter III is chronologically a proper follow up to the previous chapter depicting one of the anarchists' frequent gatherings in Verloc's house on the evening of the day Verloc has been assigned the mission. The hot debate among the anarchists and Verloc's silence, musing on how to put the task into practice, is a sign proving that this chapter follows the previous chapter. Then the chronological order is shattered as Chapter IV is not the linear follow-up for the third chapter. The chapter which should come after the third one to continue the chronological development of the narrative should be Chapter VIII, which occurs almost a week after Chapter III in which we observe Winnie and Stevie taking their mother to the almshouse. Furthermore, the beginning of Chapter IX is a follow-up to Chapter VIII concerned with Verloc's coming back from Europe after ten days apparently without having found someone to do the bombing of the Observatory. In Chapter IX Verloc takes Stevie with him for a walk followed by another walk the morning of the next day from which Stevie never returns. Then we have Chapters IV, V, VI and VII following Chapter IX. However, it is in Chapter IV that Ossipon informs the Professor that there has been an explosion in Greenwich in the morning which must have been caused by his explosive stuff and the Professor confirms that he has sold some to Verloc. The two, chatting in the Silenus, conclude that the killed man must be Verloc. The following chapters are all focused on the Greenwich outrage: in Chapter V, the Professor is on his way home, having left Ossipon in the Silenus when he meets Heat who is back from the Greenwich inspection and heading towards the Assistant Commissioner's office to deliver his report of the incident. Chapter VI is devoted to the Lady Patroness's party populated by a range of heterogeneous guests including

Michaelis and Vladimir, the former standing prominent in the party. Chapter VII begins where the previous Chapter ends. After his chat with Heat and getting the address for Verloc's shop, the Assistant Commissioner leaves his office to meet the Home Secretary.

As the narrative discourse gets close to its climax, the incidents no longer follow one another chronologically: instead we have parallel incidents taking place at the same time. While the Assistant Commissioner is celebrating his success and sharing it with the Lady Patroness, Vladimir and the Home Secretary, Heat is carrying his own mission and Winnie is silently visualising the scenes from her past life. The following Chapters, XII and XIII, chronologically follow Chapter XI, constructing the falling action of the novel. The resolution is marked by Winnie drowning herself in the Channel.

"Chronological rearrangement" is not only done in the relocation of the chapters of the novel on a macrostructure. In many chapters of the novel, including Chapter VIII, chronological disturbance take place in a microstructure as the narrative discourse moves back and forth in time in a single chapter. There are many instances of this type of non-chronological narration in chapters like Chapter I and V. As these chapters have been examined for some other aspects of narrative discourse management by the narrator, it is better to have a close reading of Chapter VI for chronological disturbances.

The chapter follows the narrative discourse at the end of the previous chapter where the Assistant Commissioner was thinking of finding a way to get Michaelis out

of the picture. He further extends his conversation with Heat in more detail in this chapter to see how Heat connects Michaelis to the outrage. However, he finds out that Heat is determined to fabricate evidence to arrest Michaelis for his connection with the anarchistic attempt. Heat maintains that this is the best way to assure the public that the police are competent.

The Assistant Commissioner's participation in the Lady Patroness's party and his observation of the lady's concern for Michaelis and his being a sort of social celebrity in the party confirms that he has to do his best to save Michaelis for his own sake at least. Nonetheless, the chapter does not open chronologically. It begins with the Lady Patroness, emphasising her friendship with the Assistant Commissioner's wife, reviewing her past life, her range of experiences, her sound judgement and her wealth and influence. The Lady, in spite of inheriting capital and being brought up in a capitalist set of values, is rebellious against that system. Early in the chapter, the narrator maintains that "She had that sort of exceptional temperament which defies time with exceptional disregard, as if it were a rather vulgar convention submitted to by the mass of inferior mankind" (*SA* 83). The narrator's ironic attitude towards the Lady intensifies as she valorises the ex-convict to the position of a saint to challenge the established law and order. The narrator depicts the Lady's lack of seriousness with biting irony when he comments on the heterogeneity of her circle of guests: "Royal Highnesses, artists, men of science, young statesmen, and charlatans of all ages and conditions, who, unsubstantial and light, bobbing up like corks, show best the direction of the surface currents, had been welcomed in that house, listened to, penetrated, understood, appraised, for her own edification" (*SA* 83-4).

Having introduced the mind-set and the past life of the Lady, the narrator brings forward another instance of analepsis to present more details of the corpulent idealist anarchist introduced in Chapter III. Years ago, prior to his imprisonment, Michaelis, the narrator maintains, was "young and slim, [a] locksmith by trade … When arrested he had a bunch of skeleton keys in one pocket, a heavy chisel in another, and a short crowbar in his hand: neither more nor less than a burglar" (*SA* 84). One may question the inclusion of such analepses cutting the chronological progression of the narrative mostly concerned with the dialogue between Heat and the Assistant Commissioner. The chronological disturbances, however, create a set of parallelisms when seen with Heat's musing on theft as a profession and the superiority of thieves to the anarchists in the previous chapter. In addition to these, we have other minor chronological disturbances in the form of even more analepses which are presented by Heat during his dialogue with the Assistant Commissioner. The final impression of this game of hide and seek between Heat and the Assistant Commissioner is the narrator's ironic commentary on the corruption of the agents of law attempting to direct investigations in a course which fulfils their personal concerns: The Assistant Commissioner trying to save Michaelis for the sake of the Lady Patroness, Heat trying to get his personal informer out of the scene.

II

"Alternation between diegetic and mimetic narration" or the juxtaposition of diegesis and dialogue which Ryan identifies as a creative function of the narrator is a distinguishing characteristic of the narrative discourse of *The Secret Agent*. Probably, in no other novel written by Joseph Conrad can the reader observe such a balanced interplay between narration and depiction. Writing on the structure of *The Secret Agent* in 1955, before the advent of narratology, John Hagan maintains that in this novel, contrary to the previous works, except *Nostromo*, Conrad employs "a great number of apparently detached scenes". He then adds that

> [t]he most remarkable feature of the structure of *The Secret Agent* is that it is made up of a series of interviews—not merely "scenes" in James's general sense of the term, but of more or less official interviews between two persons which are confined in space and run to no greater length than the actual time it takes to read them. There are, to be exact, seventeen such interviews of varying length and importance, beginning with that between Verloc and Vladimir in Chapter II, and ending with the one between Comrade Ossipon and the Professor in Chapter XIII. This sequence of interviews is notable for the way in which it is patterned from within by an unobtrusive series of repetitions.[43]

He argues that the whole novel structurally revolves around these dialogues and scenes. This is paradoxically both wrong and right. Hagan is wrong in considering the dominance of dialogue over the diegesis as the dialogues are framed and controlled by the diegesis. If dialogue was more central than diegesis, the play version of *The Secret Agent*, in which the chronologically ordered dialogue overwhelms the diegesis,

the latter being summarised into brief stage directions, might have become a more successful piece of work. This, however, is not the case since the novel is more important than the play. Nonetheless, it is right in the sense that dialogue constitutes a large portion of the novel, almost equal to the narrated diegetic parts or even more. These so-called "interviews" make the novel more realistic as they provide different characters with their own specific registers different from the detached, pedantic and civilised register of the narrator which turns out to be ironic most of the time. Moreover, given the short time-span in which the narrative discourse of most of the novel takes place, the dialogue helps to enhance the realistic aspect of the novel since in a dialogue the illusion of natural flow of speech is created, and discourse-time is almost equal to narrative-time. There is no such thing as digression or acceleration of the narrative discourse in these dialogues as there was in the examined diegetic section of Chapter II where discourse time is longer than narrative time as Verloc is heading towards the foreign Embassy. Also, as we saw, contrary to this, in his return journey home from the Embassy discourse time is much shorter than narrative time.

A cursory examination of the first dialogue in which Verloc in turn encounters Wurmt and Vladimir in the foreign Embassy reveals how dialogue functions in the narrative structure of the novel as well as in its character development. Obsessed with his own importance, as indicated through his focalisation in the beginning of the second chapter, Verloc challenges the coercive attitude of Wurmt and assumes an equal share of authority in his short dialogue with him, but when Vladimir reasserts Wurmt's accusations against him and questions both his physical and mental ability for a secret agent, Verloc retreats and adopts a defensive position. Step by step,

through what Fogel designates as "forced dialogue"[44] (in which one speaks and orders and the other remains silent and obeys), Vladimir makes Verloc accept the mission of an attack on the Greenwich Royal Observatory.

Fogel's theory of coercive speech applies to most of the interviews in the novel especially the first one just mentioned.[45] However, dialogue is always controlled and calculated. Nonetheless, it is possible to talk about degrees of coercion in dialogue, and in this respect the interviews in *The Secret Agent* are, more or less, coercive, one side dominating the other.

Observing the extensive use of dialogue in the interviews of the novel encouraged Conrad critics to call *The Secret Agent* a dramatic novel. Conrad himself, translating the novel into a play, was one of the first who realised the dramatic quality of the novel. Commenting on the play, he maintains:

> As I go on in my adaptation, stripping off the garment of artistic expression and consistent irony which clothes the story in the book, I perceive more clearly how it is bound to appear to the collected mind of the audience a merely horrible and sordid tale, giving a most unfavourable impression of both the writer himself and his attitude to the moral aspect of the subject. In the book the tale, whatever its character, was at any rate not treated sordidly; neither in tone, nor in diction, nor yet in the suggested images. The peculiar light of my mental insight and of my humane feeling (for I have that too) gave to the narrative a sort of grim dignity. But on the stage all this falls off. Every rag of drapery drops to the ground. It is a terribly searching thing – I mean the stage. I will confess that I myself had no idea what the story under the writing was till I came to grips with it in this process of dramatisation.[46]

Conrad is not very serious in his comparison of the two. However, when he uses "garment" as a metaphor, implying that the narration is super-added rather than being an integral constituent element of the novel, it is an apt metaphor implying that the narration gives the novel its hidden multi-faceted quality. However, this garment also covers the ugly skeleton that becomes more visible in the play.

Furthermore, it is not the dialogue alone that gives the novel its dramatic quality. It seems that Conrad was aware of the Aristotelian definition of tragedy, putting it into practice in *The Secret Agent*. The novel observes the three unities Classical drama needed to observe. We can observe unity of place as this is a rare instance of a Conradian novel to take place in a single location (London) rather than having a split setting. It has unity of action having a well-organised plot with beginning, middle and end. It has unity of time as the major parts of it take place in almost 24 hours (one revolution of the sun in the words of the Ancient theorists). Additionally, there is direct reference to the Aristotelian concept of Catharsis in the novel. This becomes highly ironic since we are concerned with a "domestic drama" as the Assistant Commissioner suggests rather than a tragic hero with noble inheritance. Conrad himself uses the terms in a twisted manner when he asserts in his Author's Note to the novel that the application of "the ironic method to a subject of that kind, was formulated with deliberation and in the earnest belief that ironic treatment alone would enable me to say all I felt I would have to say in scorn as well as in pity" (*SA* 7). The exact terms are used when Vladimir is explaining his philosophy of bomb-throwing and the mass's response to the explosion at The Royal Observatory. Verloc says, "You can't count upon their emotions either of pity or fear for very long" (*SA*

30). The two terms, however, become heavily ironic in the newspaper report of Winnie's death with its reference to "madness and despair".

Robert Hampson goes even further maintaining that the novel uses cinematic techniques utilizing scenic methods in rendering the inner workings of the mind of Winnie Verloc when she becomes aware of Stevie's death. Commenting on Winnie's review of her past life, especially the scenes in which Stevie is present, " [Winnie] becomes, in effect, a cinematic projector as she gazes at 'the whitewashed wall' with eyes 'whose pupils were extremely dilated'".[47] However, this cinematic presentation can be observed as soon as we have a character or the narrator focalising. One such instance occurs in the beginning of the second chapter when Verloc is focalising as if his mind is a moving cine camera in a documentary observing London life in the area. The following extract taken from the first paragraph of the second chapter of the novel shows Verloc walking towards the foreign Embassy focalising what he sees on his way:

> Through the park railings these glances beheld men and women riding in the Row, couples cantering past harmoniously, others advancing sedately at a walk, loitering groups of three or four, solitary horsemen looking unsociable, and solitary women followed at a long distance by a groom with a cockade to his hat and a leather belt over his tight fitting coat. Carriages went bowling by, mostly two horse broughams, with here and there a victoria with the skin of some wild beast inside and a woman's face and hat emerging above the folded hood. And a peculiarly London sun − against which nothing could be said except that it looked bloodshot − glorified all this by its stare. (*SA* 15)

Early in this section, in the extract quoted from Hagan, there was a reference to a "series of interviews" that pattern the dialogues. Hagan notes the repetition in the dialogues. However, he ignores the diegesis which contains a narrator who controls everything in the novel, and maintains that the only unifying element of the novel is the repetition of the dialogues through which the novel which "is a chaos of blindly driven atoms never cohering" attains a sort of unity. He further adds that "the theme of illusion [created by the dialogues] bind[s] the different parts of the novel into a unity".[48] One such repetition is the dialogues between Comrade Ossipon and the Professor. Their first dialogue takes place in Chapter VI in the Silenus when Ossipon informs the Professor that there has been an attempt to blow up the Greenwich Observatory with his explosives. He confirms that he sold some of his wares to Verloc, and they agree that the man killed was Verloc himself. However, in the second dialogue which takes place in the last chapter of the novel, we observe a totally changed and different Ossipon who knows that Winnie and Verloc are both dead and he has all the savings of Verloc with him but he is on the verge on madness not being able to sleep at night.

However, the best pair of repeated dialogues are the ones taking place between Verloc and Winnie. In the first one, taking place at the end of Chapter III, Verloc has been ordered to bring about the Greenwich outrage. His mind is engaged with how to perform the act, and he is reticent while Winnie attempts to make him talk. Contrarily, in the second one, taking place in Chapter XI, prior to which Winnie becomes aware of Stevie's death, their roles change. This time Winnie is silent, and Verloc is the speaker. This is probably the best chapter of the novel since we have the

balanced interplay of dialogue and diegesis involving the narrator who in turn relays the speech and focalisation of Winnie and Adolf.

The chapter opens with Verloc thinking to himself what to do when Heat leaves him. At this point, we have frequent instances of FID in which the narrator relays Verloc's thoughts. "Mr Verloc never meant Stevie to perish with such abrupt violence. He did not mean him to perish at all. Stevie dead was a much greater nuisance than ever he had been when alive" (*SA* 174). This is clearly Verloc's speech not the narrator's as the repetition and the naivety cannot belong to such a sophisticated narrator. He tries to talk to Winnie and repeats that he did not mean the boy to be killed. Winnie does not reply. He then decides to leave her alone for a while. Verloc suddenly realises his supper has been prepared and is on the table with a carving knife. There are very subtle instances of irony like this one in the form of a symbolic prolepsis: "Mrs Verloc's wifely forethought had left the cold beef on the table with carving knife and fork and half a loaf of bread for Mr Verloc's supper" (*SA* 175-76). Verloc is immersed in his thoughts while trying to make the sad and silent Winnie talk to him. The focus of his represented thought and speech is his view of his own importance. In the meantime, Winnie is mostly silent. Verloc's justifications to prove to Winnie that he did not mean the boy to be killed and his attempt to make Winnie satisfied that they cannot do anything about Stevie now and should think of their future makes Winnie even angrier. From now on till the end of the chapter, the narrator stops his frequent relaying of Verloc's thought and speech until he is stabbed with the carving knife. Verloc's mentioning the Greenwich Park vivifies the image in Winnie's mind and she reconstructs the image based on what Heat said of Stevie's

death. The lad was torn to pieces so that they needed collect his body with a shovel. She finds the contract between her and Verloc expired as she married him for Stevie's sake not for loving him. In an instant of sudden madness, while she seems like her brother in figure, she picks the carving knife and buries it in his chest.

Obsessed with time, measured by the dropping of blood from her husband's body by which Conrad creates the imitation of the ticking of a clock, reminding the reader that time is indifferently passing on while for Winnie it seems to be stopped while she follows the slow movement of the hands of the clock, Winnie leaves the house. In the following chapters, following this climax, Conrad uses ellipses to wrap up the novel.

III

Time is not only a determining factor in the composition and reading of *The Secret Agent* as it is in any novel but it is also somehow its subject matter since the action in the novel initiates an the investigation concerning the terrorist attack on the Royal Observatory in Greenwich. The attack is the most important factor in propelling the plot of the narrative since it destabilises the equilibrium of the present state of affairs: the central figure of this equilibrium, Adolf Verloc, forced by the foreign Embassy, needs to redefine his position with various groups: his family, his anarchist friends

and the authorities. It is this attempt of blowing up the Observatory which ends in Stevie's, Winnie's and his own deaths, and the expulsion of the foreign instigator (Vladimir) from the United Kingdom. In addition, the attack further makes time a subject for speculation as the primary thematic concern of the novel. The word is directly used around 180 times (not counting its derivations and synonyms) in about two hundred pages of the text of the novel. This observation of time in an abstract sense is related to Ryan's third category (the testimonial function of the narrator). To examine this function, it would be fruitful to take advantage of one of the best works of narrative theory examining the relationship between time and narrative – namely that of the French narrative theorist and philosopher, Paul Ricoeur.

In the second volume of his *Time and Narrative* (1985), Paul Ricoeur differentiates two types of novel: 'tales of time' and 'tales about time'.[49] Ricoeur, however, maintains that all fictional narratives are tales of time "inasmuch as the structural transformations that affect the situations and characters take time".[50] This means that character development and plot thickening, no matter to what extent the novelist jumbles the linear progression of the narrative discourse, are only possible in time. In fact, all narratives are read and unfolded in time. Narrative meaning is produced by a movement from smaller units into more complex blocks: words form sentences, and sentences form paragraphs and pages ending in the narrative discourse of a novel. These are inevitably both written and read in time. Even in a highly jumbled narrative like *The Sound and the Fury* (and to a lesser extent *The Secret Agent*), the reader works out a chronological account when he rearranges the shuffled

bits and pieces of events and incidents in the narrative discourse after he has completed reading the novel to recreate the story for himself/herself.

Even though all novels, as Ricoeur points out, are tales taking place in time, "only a few [novels] are 'tales about time' inasmuch as in them it is the very experience of time that is at stake in these structural transformations".[51] This means that in a few novels time is treated in an abstract sense as a subject for speculation. To develop this second point further, Ricoeur discusses three typical Modernist texts in detail: *Remembrance of Things Past* by Marcel Proust, *The Magic Mountain* by Thomas Mann and *Mrs Dalloway* by Virginia Woolf.[52] However, Ricoeur further adds that the reason he chose these specific texts was because as well as having time as a central theme in these novels, in all of them there exists the exploration of "discordant concordance … the relationship of time to eternity … [and] the secret relationship between eternity and death."[53]

This classification, however, has its own critics. Mark Currie, for instance, puts this Ricoeurian distinction in doubt and argues that "this boundary" between two types of novel is "difficult to establish". He questions Ricoeur's selection of these typical *Zeitroman* Modernist texts. He believes that Ricoeur's analysis "is [also] riddled with tautology and contradiction".[54] Currie implies that in a sense every novel can be a novel 'about time' even though this may not be dealt with explicitly and the primary concern of the narrative may apparently be other themes rather than time. Currie maintains that the novel may be implicitly or explicitly concerned with this. He clarifies his point further not directly discussing time as a subject for speculation

but the form of the novel itself by comparing *Emma* by Jane Austen and *Tristram Shandy* by Laurence Sterne: the former focusing on "matrimony and social mobility", while the latter's primary concern is "the form of the novel itself".[55] He believes that *Emma*, though focused on matrimony primarily, is no less concerned with the form of the novel. Moreover *Emma* is also a 'tale about time' as it is concerned with Emma's maturity through her growing up and learning from her serious mistakes to be a suitable match for the wise and refined Mr Knightley in the end of the novel. It is time that makes her a wiser creature at the end of the novel. Currie also finds a sort of contradiction in Ricoeur's approach to *The Magic Mountain*: Currie notes that Ricoeur's argument about the centrality of the theme of death or his considering the novel as a *Bildungsroman* weakens his argument that the novel is primarily a 'tale about time'. In fact, there is no contradiction. since Ricoeur has already elaborated on the Aristotelian and St Augustinian concepts of time in the first volume of *Time and Narrative* in which Ricoeur examines the relation between plot and time. When he is dealing with the education of the central character of the novel, Hans Castorp, or the theme of death in *The Magic Mountain*, this is not a contradiction to his argument since it is through the use of the *Bildungsroman* form that he can depict the growing up of his protagonist in time as he depicts this character in the Sanatorium and in the real world where ordinary people live. Likewise, Ricoeur's elaboration on the theme of death and decay is related to his argument about St Augustine in the first volume of his book where he relates time with eternity and death.

Ricoeur's analysis of these three novels is detailed and elaborate, but I will ignore his views on *Remembrance of Things Past* as this novel does not have much in common with *The Secret Agent.* It is much longer. Moreover, its narrative method is quite different as it employs an intradiegetic narrator. I will deal briefly with Ricoeur's analysis of *The Magic Mountain* but go into some detail on *Mrs. Dalloway* since this novel is more akin to *The Secret Agent* for a number of reasons which I will elaborate on shortly.

Though I am not going to deal with Ricoeur's analysis of *Remembrance of Things Past* for the above mentioned reasons, there is one point he makes about the novel which would be relevant to the discussion of time in *The Secret Agent*. Employing a geometrical metaphor, Ricoeur maintains that "the cycle of Remembrance must be represented in the form of an ellipse, one focus being the search and the second the visitation. The tale about time is then the tale that creates the relation between these two foci of the novel."[56] This ellipse metaphor would be very useful in discussing time in *The Secret Agent* as we will see shortly.

Ricoeur's primary reason for considering *The Magic Mountain* as a *Zeitroman* is the contrast between the two settings and their inhabitants: the people up there in the magic mountain and the ones down below on the flat land living in the city. Ricoeur maintains that "abolishing the sense of measurement of time is the major feature of the way the guests at the Berghof, the Davos sanatorium, exist and live."[57] He argues that from the beginning of the first Chapter to the concluding words of the novel "this effacing of chronological time is clearly underscored by the contrast

between" the characters in the Davos Sanatorium up there on the magic mountain who, in a way, exist and live beyond time with people down below in the real world "those of the flatland—whose occupations follow the rhythm of the calendar and of clocks."[58] However, the coming and going of characters out and into these two worlds is used as a sort of temporal punctuation relating the two worlds. This is established in the opening pages of the novel when Hans Castorp is on his way to visit his cousin Joachim who is already in the Sanatorium and has come to the station to pick him up for a three week visit there. On their way towards the Sanatorium the clash of their ideas is visible. Hans acts as the representative of the real world down in Hamburg and Joachim as the spokesman of the Sanatorium on the mountain. The clash of ideas begins with Hans asking Joachim whether he is going back down with him after Hans's three week visit. Foregrounding time in the beginning of the novel Joachim says, "Three weeks are nothing at all, to us up here—they look like a lot of time to you, because you are only up here on a visit, and three weeks is all you have."[59] Then, to Hans's surprise, Joachim says that he is going to stay for six more months which astonishes Hans to say "Half a year! You've been up here half a year already! Who's got so much time to spend—".[60] But Joachim's concept of time, picked up through his living in the Sanatorium is quite different. The narrator introduces his reply thus:

> "Oh, time—!" said Joachim, and nodded repeatedly, straight in front of him, paying his cousin's honest indignation no heed. "They make pretty free with a human being's idea of time, up here. You wouldn't believe it.

> Three weeks are just like a day to them. You'll learn all about it," he said, and added: "One's ideas get changed."[61]

As Ricoeur points out, this classification of two contrasting settings creates a "spatial opposition [which] reduplicates and reinforces the temporal opposition."[62]

Furthermore, Ricoeur argues that the narrative technique deployed in *The Magic Mountain* amplifies the novel as a *Zeitroman*. He accentuates the relation between "the time of narration" and "narrated time"[63] as a structural technique making the novel 'a tale about time'. The story time in *The Magic Mountain* is seven years and the book is divided into seven Chapters but we do not have equal space given to words in each chapter devoted to each corresponding year. Therefore, we have the contrast between story time and discourse time as measured by the number of pages in each chapter. For example, the first day after Hans Castorp's arrival at the Sanatorium takes about 54 pages of Chapter 3.

Ricoeur then goes on to assert that *The Magic Mountain* is a novel about death by analysing the world up there in the Sanatorium and highlighting the contrast between death and decay with life and health down there in the real world of the ordinary people. He emphasises also the fact that there is intentional effacement of time in this world of the novel.

The third theme that Ricoeur spots in *The Magic Mountain* and elucidates is the "destiny of the European Culture". Ricoeur supports this claim by reference to the detailed depiction of Settembrini, who is an Italian man of letters and supports "the philosophy of the enlightenment". (There is also Naphta who has Christian tendencies

and is a severe critic of bourgeois ideology). Ricoeur sums up this interpretation by maintaining that this novel is "a vast apologue of the decadence of European culture".[64] Currie criticises this aspect of Ricoeur's analysis of *The Magic Mountain* by asking how could *The Magic Mountain* be a novel about death, a novel about culture and at the same time a novel about time? Though it is not necessarily impossible for a novel to be about all these things, Currie's objection is to the fact that if Ricoeur is discussing *The Magic Mountain* as a 'novel about time', why does he bring the discussion of death and European culture in at the same time? There is a good reason for this since Ricoeur thinks that the three themes are related to each other in a novel which belongs to the *Bildungsroman* genre and that Hans Castorp's education in the course of the novel unifies the three themes. As a matter of fact, the argument about death and culture helps the reader to see how *The Magic Mountain* is a "tale about time".

Ricoeur begins his detailed analysis of *Mrs Dalloway* with a heading that I would discuss in detail when dealing with time in *The Secret Agent* shortly. He subtitles the section as "between mortal time and monumental time".[65] Ricoeur states that in his analysis of *Mrs Dalloway* he is concerned with the novel in two different respects which are related to each other. He maintains that he is firstly concerned with the "configuration" of the work rather than its author. It is the configuration which embodies "the narrative voice that makes the work speak and address itself to a reader − to offer the reader an armful of temporal experiences to share."[66] He is secondly concerned with the way the extradiegetic narrator packs the whole emplotment in a single day permitting the characters to experience time in a

particularly condensed way. Therefore, the novel as a *Zeitroman* becomes the primary focus of Ricoeur's analysis.

As with *Remembrance of Things Past*, Ricoeur employs the ellipse metaphor again and maintains that while Clarissa Dalloway is one focal point of this geometrical metaphor, Septimus Warren Smith, the war veteran, is the other focal point of the ellipse. However, he rightly maintains that the compact emplotment necessitates a large number of minor incidents taking place in the novel on the periphery of the two focal events of the novel as the day passes towards the time for the party. The first event, which is related to Clarissa Dalloway, is her party in the evening which is linked with other minor incidents like the appearance of her former lover who is back from India or her husband's political meetings with renowned politicians or her daughter and her relationship with Clarissa Dalloway and her teacher. The second major event is Septimus's suicide before the party, and there are minor incidents which are related to this event such as the relationship between Septimus and his wife, and his doctors. However, the subtle narrative technique of the novel relates the two major incidents as Dr Bradshaw, one of the guests in the party, breaks the news of Septimus's suicide in the party, after which Clarissa meditates on the act admiring Septimus's courageous action.

The subtle and simple narrative discourse of *Mrs Dalloway*, which takes place in a single day in the June of 1923 shortly after the Great War, is enriched and complicated by the way in which the narrator manages time. On a broad scale, time is measured by the revolution of the sun during the day as Clarissa Dalloway goes out

to buy flowers for her party in the evening. The numerous comings and goings and minor incidents are punctuated by the progression of the day and the strokes of the Big Ben announcing the time. However, framed in this forward progression of time, we experience the backward movement in time in the numerous stream-of-consciousness that the characters indulge in. Therefore, time and again we have the stoppage of the forward progression of the narrative to allow the characters' past memory flows introduced by phrases like "he thought", "she thought". Narrative management in *Mrs Dalloway*, as Ricoeur indicates, "weave[s] together the world of action and that of introspection, of mixing together the sense of everydayness and that of the inner self".[67] However, as the title of his section indicates, the progression of mechanical time, measured by the strokes of the Big Ben and the passing of the day towards the expected party in the evening, is backed up by what Ricoeur calls "monumental time". Ricoeur coins "monumental time" with reference to Nietzsche's "monumental history" by which he means a history which is concerned with authority figures and events which these figures are associated with – wars, politics, economics, etc.[68] Ricoeur then coins his monumental time with reference to Nietzsche to contrast it with what he calls "mortal time": the monumental events or the time of authority figures in a rich historical setting such as London affects the time of everyday life of the characters of Mrs Dalloway. Ricoeur thus argues that "to this monumental time belong the figures of authority and power that form the counterweight to the living times experienced by Clarissa and Septimus".[69] Clarissa Dalloway is an important character because of her social position. She is the wife of a political figure (a parliament member) who is directly involved in the monumental

time represented by London as the heart of an empire. The inner personal worlds of the two major characters (Clarissa and Septimus) stand in contrast and are overwhelmed by the official authorities surrounding their lives. Clarissa is married to a politician and hosts officials in her party including the psychiatrist Sir William Bradshaw whose Knighthood connects him to the official figures. However, these official figures affect the lives of the two major characters who lead an ordinary life. It is this same Sir William Bradshaw who diagnoses the disease in Septimus as "not having a sense of proportion".[70] However, the dominance of authority does not stop with political and pseudo-scientific. The relationship between Miss Kilman and Clarissa's daughter and the way the daughter is religiously dominated subtly depicts another source of authority in the name of religion this time.

Moreover, the employment of the type of narrator, heterodiegetic and extradiegetic, makes the narrative discourse quite flexible. Since the narrative is packed with a lot of minor incidents revolving around the two major characters in the novel, the narrator has the ability to enter the minds of the characters and depict the complex time scheme of the human time that they reveal. Thus, the narrator is able to move from one stream-of-consciousness to another and move freely between past and present. What gives form and unity to these forays, however, is the unity of place, all taking place in London, and unity of time, that the novel takes place in a single day. In these numerous recollections of past memories some are to be buried in the mind as there is no possibility of materialising them again. Two major examples are the past memories that Peter Walsh and Clarissa Dalloway plunge into concerning their

relationship and their non-materialised marriage and the fact that Clarissa is now the official wife of Richard Dalloway. Another is the ideals that Septimus went to war for: all of them have turned into nothing now, which leads to his suicide.

The Secret Agent is a better example than any of these novels of "a tale about time", and it is really surprising that Ricoeur does not even mention the novel. Having almost all the characteristics that Ricoeur credits the three typical modernist texts with, *The Secret Agent* is more directly and seriously engaged with time in an abstract sense than any of the novels that Ricoeur discusses. This might be for the fact its author was probably more aware of time, experiencing it both concretely and abstractly as a seaman. In a sense, this awareness of time, or better to say the modern standard of time symbolised by the zero meridian in Greenwich, stands at the heart of *The Secret Agent*. More visibly and directly involved in the formation of the narrative discourse of *The Secret Agent* than any of Ricoeur's typically modernist examples, the inciting action of attacking the Royal Observatory, which sets the narrative discourse of *The Secret Agent* in motion is introduced by the first secretary of a foreign Embassy in London. Cedric Watts elaborates on this when he argues about the standardisation of time in the nineteenth century.[71] He mentions the imprecise method of time measurement which was regulation of the clocks with reference to the sun which created problems for time measurement in the United Kingdom. Growth in international business and communication necessitated a more precise time standard which ended in "the International meridian Conference … held in Washington in 1884."[72] In this conference the representatives of many nations "agreed that clocks

and longitudes should be co-ordinated by reference to the meridian (the 'Zero Meridian') at the Royal Observatory at Greenwich in East London."[73] An important point argued in the conference was that "the 'Greenwich Time' was already employed by much of the world's shipping."[74] He notes that Great Britain was the greatest sea power at that time, and Joseph Conrad, being a ship's officer and part of this power, was well aware of the importance of the Greenwich Royal Observatory. Roy Porter underscores the centrality of London and The Observatory thus:

> The nineteenth century acknowledged London as the centre of things: the creation in 1884 of the Greenwich meridian, marked by a brass rail inlaid in concrete, crowned it as the prime meridian − zero degrees longitude − whence all the continents spread out east and west. London thus put the world in its place.[75]

Watts also mentions that among all the representatives of the nations present in the conference "Russia was the slowest to conform [to the Greenwich Time], not doing so until 1924."[76] Conrad does not directly mention that Vladimir is working for the Russian Embassy in London but he leaves hints in the text to show this. For instance, when Vladimir is trying to persuade Verloc to bomb the Royal Observatory in their long talk in Chapter II of the novel, he is surprised when he learns that Verloc is married and interrupts Verloc "in his guttural central Asian tones" (*SA* 32). Later, in chapter X, when the Assistant Commissioner and Vladimir are talking about Verloc The latter uses "oriental phraseology" and believes that Verloc is "a lying dog of some sort" (*SA* 171). Later on in this same chapter when Vladimir advises the

Assistant Commissioner not to publicise what he considers an unimportant incident as a good European, The Assistant Commissioner suggests that Vladimir is a Russian by saying that "you look at Europe from its other end" (*SA* 172).

Time, then, stands at the heart of *The Secret Agent* in both of the senses that Ricoeur uses the term. *The Secret Agent* is a precursor of the modernist concept of nonlinear narrative as it is one of the first examples that packs the narrative discourse of a full-length novel into almost a single day. To achieve this, the narrator moves forward and backward, presenting analepses and prolepses to introduce the characters in different stages of his narrative discourse. Furthermore, the title of the novel, which seems suitable for a detective tale, goes far beyond it and finds a halo of implications as the reader moves through the novel to its end. This title is, in fact, a more suggestive one than the *Zeitromans* that Ricoeur analyses. None of the novels that Ricoeur has picked for his argument are as allusive as *The Secret Agent* is. Proust's title is directly related to time and its protagonist; Mann's title is a reference to a location, which stands as a symbol for forgetting about time, and Woolf's is simply the name of the protagonist of the novel. Conrad's title, however, has far more implications than any of the above. The deceptive title initially seems to refer to Verloc as the protagonist of the novel, and it does if the reader does not go deeper into the novel and sees it as a realist work. However, on a thematic level, this secret agent can be time itself, the target of the bomb attack, which ironically proves victorious in the end of the novel and defeats the various secret agents in the novel. The word agent is a very well calculated word in the title as an agent is the doer of an

action, and this doing itself also takes place in time. There are a number of agents in the novel who have their own secret agendas but ironically the most prominent of them is time itself. This deceptive title can refer to a number of characters of the novel aptly. This secret agent, for example, may be Winnie's mother who has been observing and encouraging the relationship between Winnie and Verloc to end in marriage so that Stevie has somebody to support him when the mother dies. It is this same motivation which leads her to the sacrificial act of leaving the family for the almshouse accommodation to lessen the pressure on Verloc who already has the responsibility of Stevie on his shoulder. The title may refer to Winnie herself. From the beginning of the novel the reader knows that Winnie is not a match for Verloc as she is much younger, and her motive for marrying Verloc is primarily securing a place for Stevie rather than loving Mr Verloc. However, Verloc thinks that the primary reason that Winnie married him was that she loved him. Probably if Verloc were aware of Winnie's real intention, there wouldn't have been any marriage at all or, at least, Verloc would not have thought of Stevie as the agent to plant the bomb in the Royal Observatory. He certainly would not have made remarks like "'Do be reasonable, Winnie. What if you had lost me!"' (*SA* 177) When Winnie is at the apex of her anger and despair, this assertion pushes her to decide to kill her husband. This is a darkly comic utterance for the reader as he already knows that Verloc has put an end to the contract Winnie made with herself when deciding to marry Verloc.

The secret agent of the title may even refer to the agents of law. Chief Inspector Heat, for example, keeps his relation with Verloc, as a police informer,

secret for the benefit of his own promotion. This secret motive initiates another secret motive as the Assistant Commissioner tries to get Michaelis out of Heat's plot as he is a favourite of the Lady Patroness who is a close friend of the Assistant Commissioner's wife. This secret agent may even be Vladimir who is the primary instigator behind all the action in the novel. Even the professor is a secret agent as he is the person who provides the explosives for Verloc.

The narrative method of *The Magic Mountain* has some affinities with *The Secret Agent*: we have an extradiegetic and heterodiegetic narrator who stands outside the narrative discourse of the novel as is the case of *The Secret Agent*, however, *The Magic Mountain* is more self-conscious (meta-narrativistic) than *The Secret Agent* as the narrator has a short foreword before he begins the story. The narrator, though being heterodiegetic, uses the pronoun "we" as if to show himself close to the reader and give him an equal share of experiencing the narrative.[77] Moreover, he depicts his authority from the beginning of the narrative maintaining:

> The story of Hans Castorp, which we would here set forth, not on his own account, for in him the reader will make acquaintance with a simple-minded though pleasing young man, but for the sake of the story itself, which seems to us highly worth telling — though it must needs be borne in mind, on Hans Castorp's behalf, that it is his story, and not every story happens to everybody — this story, we say, belongs to the long ago; is already, so to speak, covered with historic mould, and unquestionably to be presented in the tense best suited to a narrative out of the depth or the past.[78]

The narrator keeps on underscoring the importance of time in his narrative and the fact that this time is the past just before the Great War. Furthermore, he introduces the importance of time which is the past time for him.

Although it is hard to consider *The Secret Agent* as a Bildungsroman, we have as in *The Magic Mountain*, a simple-minded protagonist in Conrad's novel who cannot be the narrator of the novel. Stevie at the heart of the novel as he is a centre in the formation of the family drama of the Verlocs and also the connecting element relating the figures of authority and law to the Verlocs. However, this encounter is highly ironic as bridging these two worlds brings him no education but destruction, and he survives not till the end of the novel but destroyed at its beginning.

Like *The Magic Mountain*, there are numerous discussions and arguments about life, culture and philosophy between the anarchists in *The Secret Agent*. One typical instance of this happens at the beginning of chapter III of the novel when the anarchists are gathered in their repeated meetings in Verloc's house.[79] The Chapter begins with Michaelis's interpretation of Marx's philosophy of history. Michaelis says that "history is made by men but they do not make it in their heads. The ideas that are born in their consciousness play an insignificant part in the march of events. History is dominated and determined by the tool and the production − by the force of economic conditions" (*SA* 37). But the narrator immediately debunks his claim with reference to his appearance being "round like a tub, with an enormous stomach" *(SA* 37). The fact that he is physically crippled and his speech is only a lip service depicting his superficial understanding of the Marxist philosophy of history and its

comparison with capitalism and anarchism. This superficiality is referred to by the Professor in his dialogue with Ossipon in chapter XIII of the novel when they are talking about the book that Michaelis is writing. Ossipon asks how the book is and the Professor replies:

> Angelic … I picked up a handful of his pages from the floor. The poverty of reasoning is astonishing. He has no logic. He can't think consecutively. But that's nothing. He has divided his biography into three parts, entitled- 'Faith, Hope, Charity.' He is elaborating now the idea of a world planned out like an immense and nice hospital, with gardens and flowers, in which the strong are to devote themselves to the nursing of the weak. (*SA* 225)

Standing in sharp contrast with the idealistic charitable hospital that Michaelis wishes to be established for the protection of the weak is Karl Yundt who "giggles grimly" at Michaelis's theory expressing his theory thus:

> I have always dreamed […] of a band of men absolute in their resolve to discard all scruples in the choice of means, strong enough to give themselves frankly the name of destroyers, and free from the taint of that resigned pessimism which rots the world. No pity for anything on earth, including themselves, and death enlisted for good and all in the service of humanity − that's what I would have liked to see. (*SA* 38)

This is again an empty assertion as Karl Yundt, though he calls himself a terrorist, is a decrepit old man with a "toothless mouth" who cannot even walk properly.

The baseless empty theorising and talk goes on this time with "comrade Alexander Ossipon − nicknamed the Doctor, ex-medical student without a degree; afterwards wandering lecturer to working-men's associations upon the socialistic aspects of hygiene; author of a popular quasi-medical study" (*SA* 40-1). Verloc's leaving the debate for the kitchen reveals Stevie on a deal table busy with his usual pastime of drawing circles. This gives Ossipon the chance to see Stevie in the kitchen as he walks towards him "to look over Stevie's shoulder". Then he comes back to join the debate and says, "very good, very characteristic, perfectly typical … typical of this form of degeneracy − these drawings I mean" (*SA* 40). He carries on his theorising maintaining: "That's what he may be called scientifically. Very good type too, altogether of that sort of degenerate. It's enough to glance at the lobes of his ears. If you read Lombroso" (*SA* 41). Mentioning science and the name of Lombroso alerts both Verloc and Yundt. Verloc remembers the secret mission he has been pondering over while he is listening to his fellow anarchist's debate "evoking a definitely offensive mental vision of Mr Vladimir" (*SA* 41). The old terrorist, however, fiercely opposes Ossipon and rightly condemns Lombroso's pseudo-scientific theory as applied to the oppressed and the imprisoned not to the ones who are in charge of putting these people in prison. He rightly makes fun of the so-called scientific theory by asserting that teeth and ears do not mark the criminal but the laws devised by the oppressors. However, this radical social view is only a theoretical opinion on Yundt's behalf as the narrator depicts his physical existence immediately afterwards: "the knob of his stick and his legs shook together with passion, whilst the trunk, draped in the wings of the Havelock, preserved his historic attitude of defiance" (*SA*

42). This physical weakness, the outcome of old age, does not exempt Yundt from having these radical ideas and not being able to put them into practice because of being old. The narrator makes all Yundt's assertions ironic by saying that, even in his youth, "The famous terrorist had never in his life raised personally as much as his little finger against the social edifice. He was no man of action; he was not even an orator of torrential eloquence, sweeping the masses along in the rushing noise and foam of a great enthusiasm" (*SA* 42).

Ossipon's belief in the pseudo-scientific theories of Lombroso is underscored again in the novel in chapter XII. When he encounters Winnie Verloc in mourning state and manages to make sure she has the money, he promises to get her out of the trouble she is in and escape to a European country. This, however, is based on the supposition that it was Mr Verloc who was killed in the Greenwich explosion based on what Ossipon heard from the Professor. When Ossipon realises that Mr Verloc was in fact killed by his own wife, and it was Stevie who was torn to pieces in the explosion, his view of Winnie Verloc is suddenly changed. Recalling his knowledge of Lombroso and his observation of Stevie's features, he sees Winnie Verloc as a degenerate like Stevie and decides to get rid of her as soon as possible.

There are, in fact, other instances of such theorising without any useful practice scattered in the chapters of the novel like the case in the final chapter where the Professor accuses his fellow anarchists of being only men of words unable to do anything practical. It is here that the Professor expresses his philosophy of life and his hatred of the multitude and his hope for the destruction of the weak and the survival

of the strong. However, the narrator manages his narrative discourse very skilfully as the Professor is the only practical man among the anarchists, and it is his stuff that explodes and kills Stevie. It is not accidental that he is not engaged in the debate which opens chapter III for the narrator wants to depict him as a different anarchist who is carrying death in his pocket all the time. However, though the Professor is a more practical anarchist, he cannot escape the irony of the narrator. His belief that all the weak should be abolished from the surface of the earth and only strong people like himself should survive is juxtaposed to his small stature and weak physique.

However, the debate which opens chapter III of the novel, the only chapter opening with the direct speech of a character rather than the narrator's speech, is under the full control of the narrator though it might be thought in a first reading that the narrator is overshadowed by the participants of the debate. Although the topic of the debate for Michaelis is the clash between Marxist and capitalistic views, for Yundt absolute, destructive Anarchism and for Ossipon pseudo-scientific Lombrosoian theories, there is no focal point relating the ideas of the anarchists. The only thing one gets as the sum is the impracticality and the emptiness of their ideas. This section of the chapter mentioned once in the novel but taking place frequently, like the long debates in the world up there in the Davos Sanatorium in *The Magic Mountain* gives a sense of the abolition of time in the sense that these frequent talks of the anarchists serve no purpose except amusing themselves like a game to kill the time. *The Secret Agent*, however, being a much shorter novel, depicts the same theme in a brief debate. All the participants in the debate have been in a sense victims of

time in one way or another. Michaelis, for instance, has spent a long portion of his life in prison and has lost both his clarity of thought and the skill needed for his former job as a locksmith as his Lady Patroness reminds in her party. Yundt, the old terrorist as he is called, has turned into a mere voice having lost his youth, strength and ability. The narrator depicts this by referring to his old age, fragile body and his toothless gums. Ossipon, likewise, is an incompetent character though he is physically robust as he has been unsuccessful in his studies as an ex-medical student without a degree, and his scientific expertise is put into question by the narrator when he reads Stevie's drawing and features as the typical characteristics of a degenerate. However, the narrator description of his physique ironically categorises Ossipon himself as a type of degenerate too.

The similarity between *Mrs Dalloway* and *The Secret Agent* is more prominent than the other novels that Ricoeur analysed in a number of ways: they cover an almost equal time-span, they have almost the same number of pages, and most important of all the setting of both of them is central London. The fact that *Mrs Dalloway* is a *Zeitroman* in a different sense does not make it superior to *The Secret Agent*. It is true that the rate of FID representing the speech and thought of the characters through its being relayed in the narration of the extradiegetic narrator is higher than that of *The Secret Agent*, filling the half-day time-span of the novel with numerous comings and goings and minor actions and incidents as well as the rush of stream-of-consciousness in the form of analepses concerned with past memories or prolepses concerned with the future in the mind of the characters are punctuated by

Big Ben as it specifies the time of the day. Nevertheless, *The Secret Agent* is more sophisticated in some other respects. Taking the ellipse metaphor, for instance, that Ricoeur takes advantage of to analyse *Remembrance of Things Past* and *Mrs Dalloway*, *The Secret Agent* is the more complex novel. Ricoeur tries to show the structural complexity of Woolf's novel by saying that instead of being a circle with one focus in the centre, there are two central figures in *Mrs Dalloway*: one focus being Clarissa Dalloway, the other Septimus Warren Smith with a different web of circles surrounding the two. However, the matter is more complex in *The Secret Agent* as there is more than one ellipse involved. We can imagine drawing 5 different ellipses with Verloc as one focus of all of them the other foci being respectively occupied by his family, the foreign Embassy, Chief Inspector Heat, the French Authorities and the anarchists. When the equilibrium of these connections is disturbed by Vladimir, the Verloc family is destroyed, the Foreign Embassy is betrayed and the agents of law are revealed to work for their personal benefits. Conrad's centralisation of the Greenwich Observatory seems to be a conscious act for as a seaman he was familiar with trigonometry and geometry using the place not only as the yardstick for measuring time but space as well (as the place is the zero degree meridian by which other spaces are measured). Stevie's mad art, drawing concentric and eccentric circles, is a symbolic representation of projecting the ellipses on each other, relating time with life, death and eternity and motion and inertia paradoxically.

Ricoeur's subheading for the analysis of *Mrs Dalloway*, "between mortal time and monumental time" devised for the analysis of the novel is more apt for the

analysis of *The Secret Agent*. As suggested earlier, by monumental time Ricoeur means the way the authorities gain benefits by their association with power, be it religion, culture, art, etc. No other symbol of monumental time is as prominent as The Greenwich Observatory. Therefore, it is not accidental that Vladimir, a Russian, whose country was among the latest to conform to Greenwich Time, tries to blow up the Observatory. In his dialogue with Verloc, he examines the symbols of monumental time one by one underscoring Greenwich as the most important to be attacked to alert the British people and authorities to rethink their laxity with the anarchists.

Notes

[1] . See Chapter One.

[2] . *The Great Tradition*, p. 220.

[3] . Quoted in *Conrad: The Critical Heritage*, p. 140.

[4] . Ibid., p. 119.

[5] . Qtd. in Cedric Watts. *Joseph Conrad: The Secret Agent* (Humanities Insight: E-book, 2008), p. 67.

[6] . Ibid., p. 68.

[7] . *Conrad: The Critical Heritage*, pp. 141-42.

[8] . It should be noted that Leavis is still a liberal humanist moralist critic who worked before the advent of New Criticism in the United States and its British counterpart known as Practical Criticism.

[9] . *The Great Tradition,* p. 220.

[10] . *Conrad The Novelist*, pp. 218-19.

[11] . Daphna Erdinast-Vulcan, *Joseph Conrad and the Modern Temper* (Oxford: Clarendon, 1991), p. 5.

[12] . *Conrad the Novelist*, p. 231.

[13] . *The Collected Letters of Joseph Conrad*. Eds. Frederick R. Karl and Laurence Davies, Volume 3. (Cambridge: Cambridge University Press, 1988), p. 446.

[14] . Why Conrad insisted on keeping the subtitle is not really clear. It might be a contribution to the ironic method that Conrad maintained he used in the novel as it really is not a simple tale but a very dense and complicated narrative or it might be that he wanted it to support his idea that the work is a Bildungsroman having Stevie as its central character as he once said. In this case we need a little modification to have a simple's tale.

[15] . As Bruce Harkness and S. W. Reid notify in their Cambridge edition of the novel, 'Webster of Methuen thought the practice old-fashioned."(xxxviii)

[16] . Gustav Freytag, *Technique of the Drama,* trans. Elias J. McEwan (Chicago: Scott, 1908).

[17] . *Conrad the Novelist,* p. 218.

[18] . Ibid., p. 224.

[19] . Susan Jones, p. 83. The terminology that Susan Jones uses for the narrator is imprecise and inappropriate following the traditional methods and evaluations of traditional criticism. There is the implication that using this type of narrator, in place of a "dramatized narrator" like Marlow is a

disadvantage of the novel whereas this is a more fruitful and complex narrator for Conrad's purpose in the novel.

[20] . *Conrad, language and Narrative*, p. 143. Greaney's claim for the absence of a protagonist in the novel is not acceptable. Referring to the diagram of the action line of the novel which was discussed earlier, Verloc can be the central character or the protagonist of the novel as the test for the protagonist of a fictional work can be the presence of the character in the inciting action and the climax. Verloc is present in both these points. However, he is also the character who bridges the family drama with the official and the political domain of the novel being in contact with Chief Inspector Heat and Vladimir as well as his fellow anarchists.

[21] . *Conrad: "Almayer's Folly" to "Under Western Eyes",* pp. 157-58.

[22] . Ibid., pp. 157-58.

[23] . Marie-Laure Ryan, "The Narratorial Functions: Breaking Down a Theoretical Primitive", *Narrative*. Vol. 9, No.2 (May 2001), P. 146. Subsequent citations from this text are specified by their page numbers in parentheses.

[24] . See rhetorical and cognitive narratology in Chapter One.

[25] . Thackeray, Dickens and George Eliot for instance

[26] . Joseph Conrad, *The Secret Agent*: *A Simple Tale*. Eds. Bruce Harkness and S. W. Reid (Cambridge: Cambridge University Press, 1990), p. 13. Subsequent citations form this text are indicated by parenthesised page numbers following the qoutations.

[27] . *Conrad's Narrative Method*, p. 230.

[28] . Mathematically, a fuzzy set is defined in contrast to a classic set. In a fuzzy set the elements of the set have degrees of membership whereas in a classic set they are either members or not. For example, if we consider a set as the set of tall people and consider somebody who is 6 feet or more as tall, the people under six are not members of the set and those above six are. However, this classical definition of a set cannot differentiate between somebody who is 6 feet and somebody else who is 7 feet. The fuzzy set then differentiates members by their degree of tallness.

[29] . Ryan's evaluation of the works such as Hemingway's short stories can hardly be accepted. If the narrator does not have transmissive and creative functions, then who plays these roles in the narrative? However, Ryan is silent about this major question in her essay.

[30] . J. Hillis Miller, *Poets of Reality*: *Six Twentieth-Century Writers* (London: Oxford University Press, 1965), p. 44.

[31] . *Conrad, Language, and Narrative*, pp. 135-36.

[32] . Ibid., p. 135.

[33] *Conrad's Narrative Method*, p. 299.

[34] . *Joseph Conrad: The Secret Agent*, pp. 25-6.

[35] . The narratological validity of the term has been discussed in detail in Chapter One. I will refer to this as FID from here on.

[36] . *Joseph Conrad: Narrative Technique and Ideological Commitment*, p. 1.

[37] . Hawthorn's commentary of the Narrator of *The Secret Agent* is more precise and careful compared with the earlier commentators. He calls the narrator as "extra-mimetic" which sometimes gets the power of an omniscient narrator differentiating the two though it is hard to accept such a term as omniscient narrator at all. He also refers to the narrator as "authorial" following Stanzel and Lothe's terminology. However, none of these is as precise as Genette's who views this type of narrator as extradiegetic.

[38] . *Joseph Conrad: Narrative Technique and Ideological Commitment,* p. 4.

[39] . Ibid., pp. 40-41.

[40] . *Conrad's Narrative Method*, p. 227.

[41] . Authorial narrator is an imprecise term implying the author is the narrator of the story.

[42] . *Conrad's Narrative Method,* p. 228.

[43] . John Hagan, Jr. "The Design of *The Secret Agent*", ELH, Vol. 22, No. 2. (Jun., 1955), p. 149.

[44] *Coercion to Speak*, p. 12.

[45] . Fogel's theory ends in the opposite of what Bakhtin highlights as the distinguishing characteristic of the good novel: heteroglossia or polyphony. If a novel is written based on Fogel's theory, it turns out to be a highly monologic work of literature having no great literary merit. *The Secret Agent*, however, depicting different linguistic registers of the characters and the narrator, is a highly polyphonic novel.

[46] . Laurence Davis, Fredrick R. Karl and Owen Knowles, Eds. *The Collected Letters of Joseph Conrad*, Vol. 6 (Cambridge: Cambridge University Press, 2002), p. 520.

[47] . Robert Hampson, "From Stage to Screen: 'The Return,'" *Victory*, *The Secret Agent* and *Chance*" in *Joseph Conrad and the Performing Arts,* Eds. Katherine Isobel Baxter and Richard J. Hand (Farnham: Ashgate Publishing Limited, 2009), p. 70.

[48] . "The Design of *The Secret Agent*", p. 162.

[49] . Ricoeur borrows these phrases from Adam A. Mendilow's *Time and The Novel* (New York: Humanities Press, 1972), p. 16.

[50] .Paul Ricoeur, *Time and Narrative*, Vol 2., trans. K. McLaughlin and D. Pellauer (Chicago: University of Chicago Press, 1985), P. 101.

[51] . *Ibid.*, p. 101.

[52] . I have reversed the order in which Ricoeur discusses these three novels for my purpose.

[53] . *Time and Narrative*, Vol 2., p. 101.

[54] Mark Currie, *About Time: Narrative, Fiction and the Philosophy of Time* (Edinburgh: Edinburgh University Press, 2007), p. 2

[55] . Ibid., p. 4.

[56] .*Time and Narrative* Vol 2, p. 132.

[57] . Ibid., p. 112.

[58] . Ibid., p. 112.

[59] . Thomas Mann, *The Magic Mountain*. trans. H. T. Lowe-Porter (Vintage Books: London, 1999), p. 3.

[60] Ibid., p., 7.

[61] . Ibid., p. 7.

[62] . *Time and narrative*, Vol.2, p. 112.

[63] . To put it simple, 'the time of narration,' narrative discourse time is the time it takes to tell a story in words and pages whereas 'narrated time' or story time is the time that is measured by day, week or year. It must be noted that, technically speaking, Ricoeur's phrasing is imprecise or even confusing here. Though it might be neglect on behalf of the translator, Ricoeur, as his context shows, is trying to distinguish the difference between discourse time and story time which are narratological terms.

[64] . *Time and Narrative*, Vol 2, p. 116.

[65] . Ibid*., p.* 101.

[66] . Ibid., p. 103.

[67] . Ibid., p. 104.

[68] . See Frederich Nietzsche, *On the Advantage and Disadvantage of History for Life*, trans. Peter Preuss (Indianapolis, Ind.: Hackett, 1980).

[69] . *Time and Narrative*, Vol 2, p. 106.

[70] Ibid., p. 146.

[71] . Watts. *Joseph Conrad: The Secret Agent,* p. 31.

[72] . Ibid., p. 31.

[73] .Ibid., p. 31.

[74] Ibid., p. 31.

[75] . Roy Porter, *London: A Social History* (Cambridge, Mass: Harvard University Press, 1995), p. 185.

[76]. Watts, *Joseph Conrad: The Secret Agent,* p.32.

[77] . See earlier discussion of this feature in *The Secret Agent* when in the first chapter of the novel the narrator, referring to Stevie's education uses "we", and also in the beginning of the second chapter he uses "I" several times though he is not an intradiegetic narrator.

[78] .*The Magic Mountain*, p. ix.

[79] . This is one of the instances that Genette discusses under the category of frequency: an action which happens several times but is mentioned once. It is implied that these sorts of meetings and discussions between the anarchists have taken place time and again in Verloc's house but only mentioned once in the novel.

Chapter Five

'Stubborn Text' and the Problems of Interpretation in *Under Western Eyes*

At first glance, *Under Western Eyes* seems to have more affinities with *Lord Jim* rather than its predecessor *The Secret Agent*. Like *Lord Jim*, the plot revolves around an act of betrayal − though this time it is not a code of conduct that has been ignored but mutual trust. Moreover, we have the split-setting reappearing again in *Under Western Eyes*: Conrad, however, leaves the unified setting (London) of the previous novel and goes back to his favourite split setting this time St Petersburg and Geneva instead of Singapore[1] and Patusan in *Lord Jim*. Furthermore, there is a narrative situation in both novels where the protagonist and the narrator stand in sharp contrast (ignoring the extradiegetic narrator in *Lord Jim*), competing to dominate the narrative. And finally, like *Lord Jim* in which local narratives both enhance and challenge the grand narrative of professional conduct and the price paid for its betrayal, the Genevan local narratives along with Razumov's secret text in *Under Western Eyes* depict the tension and the hidden clash between the narrator and the

protagonist, and the complication of the narrative progression of the novel. Michael Greaney's assertion that "*Under Western Eyes* might be read as a brutally unsentimental rewriting of *Lord Jim*"[2] is somehow true as to the similarities mentioned, but there is the possibility of seeing the two novels as quite different too. Jacques Berthoud, for instance, maintains that the "the teacher of languages and literature who presents Razumov's diary is quite unlike the Marlow of *Lord Jim*, both in the kind of man he is himself, and in the sort of relationship he establishes with the protagonist".[3] However, both of them are competent story tellers, but Marlow is more compassionate and honest than the teacher of languages since the teacher of languages is very reserved and crafty; Marlow is grappling to exempt the protagonist of the charge of cowardice and irresponsibility by drawing on different sources, putting the obvious fact of the wrong jump into serious question by bringing in many different views commenting on it and to be compared with it, whereas the old professor mutilates the protagonist's text for his own purposes to degrade the protagonist who is his rival.

I

At the same time, *Under Western Eyes* appeared four years after the publication of *The Secret Agent* as Conrad's next novel, and there are close similarities between the two novels: terrorism, political subversion and spying are as central in *Under Western Eyes* as they were in *The Secret Agent*. However, unlike *The Secret Agent*, which seemed to lack a central character,[4] *Under Western Eyes*, has Razumov[5] as its protagonist. Moreover, Conrad abandons the deceptive and sophisticated

heterodiegetic narration of *The Secret Agent* and employs intradiegetic and hypodiegetic narrators to present a highly complex and narcissistic[6] narrative which is more like that of the narrative method of *Lord Jim* since the Professor's narration is amplified by a number of local narrations. However, it does not repeat the narrative method of *Lord Jim* by framing intradiegetic narration into the extradiegetic. In *Under Western Eyes* the primary narrator is an intradiegetic and homodiegetic one, but framing is at work as it was in *Lord Jim* since this intradiegetic narration frames the primary hypodiegetic narration of Razumov in his diary and a number of other local narratives.[7]

Conrad's stereoscopicity as discussed in *The Secret Agent* in the previous chapter is at work again in *Under Western Eyes*. It is this quality which has made Keith Carabine say that the novel "has baffled its readers from the moment it was published."[8] This perplexity is created because Conrad is doing something that the reader does not expect. He is actually lessening the realist quality of the novel, though there are strong traces of it left, breaking the balance between the 'surface realism' and the modernism of *The Secret Agent* in favour of the latter. Nevertheless, *Under Western Eyes*, like its predecessor renders itself to a realist reading as well as the modernist. The source of the early reviewers' confusion is the weakening of this realist reading on Conrad's behalf in favour of a fully-fledged modernist reading (or even postmodernist as some commentators have found out).

In an early review entitled "Betrayal" in *Pall Mall Gazette* dated 11 October 1911, the anonymous reviewer maintains:

> Keen and merciless in exposure and meticulously searching in analysis, *Under Western Eyes* is a psychologic study of remarkable penetration, and, as a novel, is entitled to rank with the best work that Mr. Joseph Conrad has given us. We are revolted by Razumoff's betrayal of his fellow-student (though Haldin's crime merited the swift and degrading execution that was its punishment), for Haldin had sought refuge in Razumoff's rooms and had confessed to his crime under the conviction that his host was, like himself, a Nihilist … The book startles one by its amazing truth and by the intimate knowledge of the human heart that it reveals in its varied and masterly characterisation.[9]

The reviewer views the novel as a successful and detailed depiction of the mental states of the protagonist of the novel and his fellow student Victor Haldin. He observes the novel as a psychological study of the two characters appearing from the beginning of the novel and dominating it to the last pages: Razumov present in all the major incidents both in St. Petersburg and Geneva, and Haldin as a haunting memory in Razumov's mind – but also remembered as a martyr for his mother and sister and the other Russian revolutionaries in Geneva. He sees the central incident of the novel, as his title confirms, as the betrayal of Haldin to the police by Razumov, and everything else in the novel is subordinated to this act. However, the reviewer ignores the narrative method of the novel and easily summarises Haldin as a nihilist. This reviewer is concerned with the neat depiction of the characters and their psychological states and ignores the narrator and his asides and even his role as a participant in the action as if he has no major role worthy of attention.

Another early review was offered by Richard Curle, a life-time friend of Conrad's from 1912 on, in the *Manchester Guardian* on 11 October 1911. Curle

maintains that we observe good writing and style in the novel but what is characteristic of Conrad in earlier masterpieces like *Lord Jim* and *The Secret Agent* is missing here. He maintains that Conrad seems to be imitating James's style and creating something inferior to what he is expected to deliver by abandoning the Conradian "atmosphere". Thus Curle agrees that the novel is "very artistic" (referring to the way it is structured and written) and "very expressive," and he appreciates the psychological depth that it reveals of its major characters, but he maintains that we see no trace of "the atmosphere from which emerged people of an invincible reality". By atmosphere he seems to mean what is produced by the narrative method in novels like *Lord Jim* and *The Secret Agent*. It seems that he is unhappy with the employment of the old teacher of languages as a narrator who sometimes comments on his method of narration and stands in between the story and the reader. This narrator undermines the realism of the text whereas, in *Lord Jim*, and *The Secret Agent*, the reader does not encounter the barrier of a narrator who stops his narration of the story to comment on the process of composition. However, he finally concludes: "*Under Western Eyes*, though not one of Mr. Conrad's typical achievements, is a remarkable book".[10]

Yet another unsigned review of the novel is provided by another friend, Edward Garnett, in the *Nation* on 21 October 1911. Garnett is attentive to the story's narrative method, the use of a western narrator (as indicated by the title). However, Garnett reads "this anonymous chronicler" as "merely a blank screen on which Mr. Conrad projects a series of psychological analyses of his people's deeds, moods, and temperaments":

> the effect of his evasive, artistic method is artful in the extreme, reminding us of those ingenious puzzles which fall suddenly into place with a click. It is only when we look back that we recognise what a perfect whole has been framed of these imperfect parts. If to western eyes his material seems to be eked out here and there with guess-work, to be fragmentary and puzzling, the artist has wrought it into meaning curves and a highly original pattern.[11]

Nonetheless, he seems to be one of the first reviewers to appreciate the structural ingenuity of the novel. He refers to the effect each part creates to expose the Russians as represented by St. Petersburg academic and Governmental atmospheres to get to the Russian émigrés in Geneva to expose them as romantic and ineffective chatterers rather than capable of doing anything useful. He believes that Conrad hides himself in *Under Western Eyes* behind the old narrator to present a "merciless picture" of the Russians and especially of the Russian revolutionaries in Geneva. However, he concludes that "[t]he artistic intensity of the novel lies, however, less in the remarkable drawing of characteristic Russian types than in the atmospheric effect of the dark national background."[12]

The accusation that Conrad had a personal enmity towards the Russians made by Garnett (who had a penchant for the Russian émigrés) compelled Conrad to write to Garnett. I quote the whole letter as there are important points about both this subject in *Under Western Eyes* and Conrad's treatment of the subject. He writes:

> There's just about as much or as little hatred in this book as in the *Outcast of the Islands* for instance. Subjects lay about for anybody to pick up. I

> have picked up this one. And that's all there is to it. I don't expect you will believe me. You are so Russianised, my dear, that you don't know the truth when you see it … I suppose one must make allowances for your position of Russian Ambassador to the Republic of Letters. … But it is hard after lavishing a 'wealth of tenderness' on Tekla and Sophia, to be charged with the rather low trick of putting one's hate into a novel. If you seriously think that I have done that then my dear fellow let me tell you that you don't know what the accent of hate is. Is it possible that you haven't seen that in this book I am concerned with nothing but ideas, to the exclusion of everything else, with no arrière pensée of any kind. Or are you like the Italians (and most women) incapable of conceiving that anybody ever should speak with perfect detachment, without some subtle hidden purpose for the sake of what is said, with no desire of gratifying some small personal spite—or vanity.[13]

This is a very clever reply to the accusations that Garnett made. He puts the idea of hatred in question by suggesting Garnett that if he can see him having hatred towards the western Europeans who are ineffective in dealing with the natives and the Arabs in the Malay Archipelago he may be right of talking about it in *Under Western Eyes*. If there is no hatred or just a little bit in *Outcast of the Islands*, then, the same thing is true about *Under Western Eyes*. Furthermore, Conrad rightly maintains that Russia and the Russians are as valid a subject for him as Malay life and colonialism was in his early novels. He then puts in a bit of humour by calling Garnett the "Russian Ambassador to the Republic of Letters". Furthermore, he advises Garnett to pay attention to the sympathetic characterisation of Tekla and Sophia Antonovna as independent female Russian characters to negate his belief that Conrad indulged his

hatred for the people and things Russian. However, Conrad brings his main point forward after these introductory remarks. He accuses Garnett of not having paid enough attention to what the novel is actually about. Conrad maintains that Garnett's accusation that he is hostile to the Russians in *Under Western Eyes* is unfair since he has solely been concerned with "ideas, to the exclusion of everything else".

The most simple and effective reply Conrad could provide is that there are different subjects that everybody is free to choose and develop as a novel. Therefore, he claims, he decided to have a Russian protagonist for his novel in order to examine Russian life and character inside and outside the country. Later, in his *Author's Note* on the novel, Conrad addresses the same issue about the writing of *Under Western Eyes*. He maintains:

> My greatest anxiety was in being able to strike and sustain the note of scrupulous impartiality. The obligation of absolute fairness was imposed on me historically and hereditarily, by the peculiar experience of race and family, in addition to my primary conviction that truth alone is the justification of any fiction which makes the least claim to the quality of art or may hope to take its place in the culture of men and women of its time. I had never been called before to a greater effort of detachment − detachment from all passions, prejudices, and even from personal memories.[14]

Here Conrad again replies to the accusations that condemned him as anti-Russian and even alludes to the fact that he has suppressed his racial, familial and political interests which should all be targeted against the Russians, considering his family life and the way his country was treated with by the Russians. He wisely echoes Sidney's

saying that what he is after is truth alone.[15] In *Under Western Eyes*, as I will discuss shortly, it is not only the Russians that are the target of Conrad's irony and criticism (as a superficial reading of the novel may imply), but also the narrator as the epitome of western life and values.

The early evaluations of the novel as a realist text culminate in Albert Guerard's chapter on the novel. Guerard believes that *Under Western Eyes* is "a great tragic novel".[16] He then maintains that the novel "is tragedy dealing beyond its private issue with the most contemporary of the ancient conflicts, the essential one: that between the individual ethic of personal loyalty and the public 'ethic of state'".[17] Guerard, however, does not elaborate on this claim, but he is clearly thinking of the choice forced upon Razumov whether to keep Haldin in his room or report him to the authorities. *Under Western Eyes* lacks a character large enough to play the role of the tragic hero: there is no character that has such a high stature whose downfall would affect the destiny of a nation or the elimination of a kingdom. When we do not have such a hero, we cannot have a major tragic flaw which ends in his downfall. Razumov is not only not a hero of high stature (he is only the illegitimate son of Prince K---.), but his betrayal is not enough to count as a tragic flaw.

Guerard pairs *Under Western Eyes* with *Lord Jim* and concludes that the latter is the better novel except in one case for "*Under Western Eyes* never threatens to descend into popular adventure and romance, as *Lord Jim* occasionally does".[18] Guerard is particularly critical of the extended dialogues in the second and the third parts of the novel which he regards as sometimes tedious and unnecessary only

making the novel lengthier than it should have actually been. However, he concludes that *Under Western Eyes* is "Conrad's best realistic novel," but it is not "an 'art novel' of infinite complexity, and it does not, like *Lord Jim,* change and greatly expand on second and subsequent readings."[19] Guerard thus ignores the complexities of the narrative act of the novel, overlooking the anomalies of narrative level and narrative authority, and reads *Under Western Eyes* as a realist novel. Guerard's last point that, unlike *Lord Jim*, *Under Western Eyes* is not capable of delivering more in subsequent readings is absolutely incorrect. *Under Western Eyes* is not a novel to read once and understand completely on a first reading. Like all other Conrad works, it has more to say on subsequent readings, and the complex narrative method is not simply a gimmick on Conrad's behalf to show off his mastery of narrative technique. As I did for *The Secret Agent,* one can draw a graph for the action line of the novel and show its narrative progression from exposition to resolution. Nonetheless, there are subtle differences which differentiate the narrative progression of the two novels. For instance, the distance from point A to point C on the graph which shows the exposition of the action until we get to the inciting action in which Victor Haldin (who has taken part in the assassination of a governmental authority) takes refuge in Razumov's room and involves him in the incident to change the direction of his life forever. Compared to *The Secret Agent,* getting to the inciting action is much quicker; therefore the distance on the graph from point A to point C is considerably shorter. In fact, the greatest part of the novel, from point C of the action line to point E on the graph which is the climax of the novel (Razumov's first confession), takes most of the

space on the graph, leaving a very small space for the denouement and the resolution of the action on points F, G and H.

The early realist readings of the novel as linear narrative did not last for long. As time passed, the novel was increasingly acknowledged as a modernist text. One of the early essays written in this manner is the one by Frank Kermode. In "Secrets and Narrative Sequence",[20] Frank Kermode presents a shrewd analysis of *Under Western Eyes*. He cleverly quotes from two external texts to get into his discussion of the novel. With the old teacher of languages' philosophy of language in mind (that words are the enemies of reality), he wittily offers an anecdote about a character named Lucinda who prefers stories to poems as she believes that in poems, words get in the way, and there are no love stories or real people in them.[21] He then discusses the scenes on Keats' "Ode on a Grecian Urn" maintaining that there is not a story in there though we have a sequence of images implying an action. Since there is no straightforward story, Lucinda will probably get bored as what she encounters is a sequence of words rather than a narrative with suspense to persuade her to read on to see what happens next.

These two quotations are not simply academic embellishments for his essay but integral elements that clarify his rather intentionally cryptic essay. By citing Keats, Kermode implies that *Under Western Eyes* has these Keatsian narrative gaps in its narrative discourse, and is open to the same kind of reading. At the same time it has a well-organised plot and a story that even Lucinda would realise and enjoy reading. However, he believes that for a more perceptive and professional reader there

is “the conflict between narrative sequence (or whatever it is that creates the ‘illusion of narrative sequence’) and what I shall loosely, but with pregnant intention, call ‘secrets’”.[22] He then maintains that all narratives, more or less, have these gaps or secrets even if they are as short and simple as a parable is. He asserts that “the nature of parable, and perhaps of narrative in general, is to be “open − open, that is, to penetration by interpretation”: “they are, in Paul Ricoeur’s formula, models for the redescription of the world; they will change endlessly since the world is endlessly capable of being redescribed. And this is a way of saying that they must always have their secrets.” He concludes: “the capacity of narrative to submit to the desires of this or that mind without giving up secret potential may be crudely represented as a dialogue between story and interpretation.”[23] Kermode’s analysis stands in sharp contrast to that of Albert Guerard. Unlike Guerard who believed that *Under Western Eyes* would have nothing to offer in subsequent readings, Kermode finds the novel to be full of gaps and secrets which are revealed as many times as we read the novel. Significantly he is also one of the first critics who finds the narrator unreliable: he calls him “father of lies”.[24] However, Kermode intentionally leaves these gaps and secrets of the novel unexplained as if expecting the reader to consider his article as a creative rather than an analytic piece of writing. The structure of his essay reminds one of the scenes on “the Grecian Urn” which are left open for the reader to interpret.

II

Under Western Eyes is such a sophisticated novel that when Michael Greaney reviews the critical views of the novel in 2002, he refers to the on-going debate concerning its complexity.[25] He maintains that according to the views of these critics *Under Western Eyes* should "carry a health warning": "a novel about the duplicity of language, it is itself adroitly duplicitous; an 'aggressive text', it 'hates its readers' and 'routs the liberal subject'". He concludes "this is evidently not a novel for the faint-hearted".[26] Part of the complexity, as we have seen, comes from the unreliability of the narrator who manipulates Razumov's diary in a way that the postmoderns call the palimpsest. The term is applicable here since the old Professor of languages is effectively erasing the narrative written by Razumov in Russian and rewriting his own translation of that same text (as he claims) in English. This "translation", however, is amplified by his own observation of Russian life and his account of encounters in Geneva. From the beginning, then, we are concerned with a compound discourse with the presence of at least two voices or two sources of narration: one belonging to the narrator which stands at the forefront and the other to Razumov which is always filtered through it. This is why we see Razumov as the primary focaliser at different points of the discourse of the novel (especially Part First which is mainly based on Razumov's diary), but as *Under Western Eyes* does not have a single source of authority as we have in *The Secret Agent* in which the extradiegetic narrator controls everything, the text has not rendered itself easily to interpretation.

As Greaney said, it has always been a topic for quite different interpretations and this controversy has not been resolved. The novel is, in fact, a very good example of what James Phelan calls "the stubborn text". In his essay "*Lord Jim* and the Uses of Textual Recalcitrance: Jim's Character and Experience as an Instance of the Stubborn", Phelan takes advantage of his rhetorical narratology to tackle *Lord Jim* as a text which is "stubborn" and resists interpretation. The narrative method employed in *Under Western Eyes* makes this text even more stubborn given the labyrinths of narratives and the way the primary narrator (the old teacher of languages) presents the events, incidents and the characters of the novel. In *Lord Jim*, Phelan finds Jim the only enigmatic character in the novel,[27] but, in *Under Western Eyes*, we have two of these enigmatic characters: the old teacher of languages as the primary narrator of the novel, and Razumov as the author of the diary and the protagonist[28] of the novel. In *Lord Jim*, as Phelan argues, there are three separate narratives: the extradiegetic narrator's narrative, Marlow's narrative and Conrad's narrative. The extradiegetic narrator's narrative frames Marlow's while it is simultaneously framed by that of Conrad. Phelan maintains that the extradiegetic narrator's narrative is not stubborn whereas the other two narratives are.[29] However, narrative management gets much more complicated when we consider *Under Western Eyes*: all the three narratives of *Under Western Eyes* are stubborn. Razumov's text, as the narrator maintains, is in the form of a diary so it must be a sort of homodiegetic text written in the first person. If this was the case, Razumov's text would not have been stubborn or even difficult. However, we never read this text directly. It is the Professor who claims it was in the form of a diary. The Professor may be belittling Razumov's text to show the

superiority of his own narrative despite his attempt to prove to the reader that he is incapable of such a thing.

Avrom Fleishman's account of the structural properties of *Under Western Eyes* and his classification of the separate sources that create the totality of the novel is a very useful analysis which helps to resolve the multi-authorities that orient the text. Fleishman finds three types of text in the novel. He rightly argues that each text which stands on a higher position in the hierarchy encompasses other texts. Therefore, he specifies Conrad's text as the "A-text". This text can be distinguished from the B-text by the paratexts that are not part of the narrative that the old teacher of languages is concerned with. The title of the novel, the epigraph and the Author's Note (which has been added later) are all above the narrator's act of narration and out of his narrative as parts of Conrad's text. This text frames the "B-text" that belongs to the narrator. It is this text that the narrator is time and again commenting on its process of composition. He frequently cuts the flow of his narrative to persuade his narratee that he is unable to tell more than the truth due to his old age and lack of imaginative power to convince the western reader that is his addressee during his narration. Furthermore, the narrator's text frames another text which Fleishman specifies as the "C-text". This last text is composed of a variety of texts such a Peter Ivanovitch's autobiography, Haldin's absent letters to his mother and sister, etc. However, the most important component of this text is the so-called "secret diary" composed by Razumov which is edited and translated by the narrator. It is really hard for the reader to distinguish between the narrator's text and that of Razumov since it

is not possible to reverse the process of editing and translating and get to the original text that Razumov handed to Natalia Haldin. However, there are some distinguishing features that can specifically be ascribed to the narrator's text to distinguish it from that of Razumov. These include all the eye-witness extracts of the narrative where the narrator himself is present at the scene and reports them, the most prominent example being Razumov's confession to Natalia in the presence of the narrator. There are, however, other sources which we can ascribe to the narrator's text easily such as Peter Ivanovitch's autobiography or the letter that Razumov writes to Natalia Haldin. Fleishman also muses on the possibility of yet another text. He maintains that "we may even find here the shadowy apparition of a fourth level of discourse, or D-text, composed of Haldin's written letters to Natalie [not quoted] and his spoken words to Razumov, some of which the latter quotes in the C-text".[30] This, however, could be seen as a sort of over-reading as Victor Haldin's absent letters or his speech which is to a great extent rendered in Razumov's diary in the first part of the novel hardly has the capacity of being ascribed as a separate text since Victor Haldin is only present for a short time in the exposition and the inciting action of the narrative. If one is tempted to ascribe a separate level of textuality to Victor Haldin's brief and absent writing and short dialogues with Razumov, there are more elaborate and important dialogues which have greater capacity for a an independent level of textuality. These would include Peter Ivanovitch's autobiography, Tekla's dialogue and narrative or Sophia Antonovna's speech and narrative. Separating out these multiple sources of authority would push the narrative towards more relativity and breaks its coherence, and as a result would make it much more difficult to control.

Fleishman's classification of different texts present in *Under Western Eyes* is a good introductory step. His classification then allows us to take advantage of rhetorical narratology for a better interpretation of this "stubborn text". Commenting on rhetorical narratology, James Phelan maintains that "the rhetorical approach conceives of narrative as a purposive communicative act. In this view, narrative is not just a representation of events but is also itself an event – one in which someone is doing something with a representation of events". He goes on: "more formally, the rhetorical theorist defines narrative as somebody telling somebody else on some occasion and for some purpose(s) that something happened". As he notes, this conception "has several significant consequences for the kinds of knowledge about narrative the approach seeks". In addition: "it gives special attention to the relations among tellers, audiences, and the something that has happened. The focus on purposes includes a recognition that narrative communication is a multi-layered event, one in which tellers seek to engage and influence their audiences' cognition, emotions, and values". Most important of all: "the approach recognizes that, in telling what happened, narrators give accounts of characters whose interactions with each other have an ethical dimension and that the acts of telling and receiving these accounts also have an ethical dimension. Consequently, the rhetorical approach attends to both an ethics of the told and an ethics of the telling".[31]

This is clearly far beyond the goal(s) that classical narratology was concerned with. The classical narratologists were not concerned with the real reader(s) and the

effect of narratives on them. Their primary purpose was to show us the working of the narrative by disassembling narrative into its constituent elements in order to study how it works and reassemble it again, the ideal purpose being to come upon a grammar of narrative by which the narratologists could tackle any narrative. Phelan's rhetorical approach covers some areas neglected by classical narratology. Considering narrative as a "purposive communicative act" involves a set of agents collaborating for the production of meaning in a narrative. Two of these agents are the real author and the real reader who were not the concern of the classical narratology. In addition, this "somebody telling somebody else on some occasion and for some purpose(s) that something happened" can help the critic deal with a stubborn text such as *Under Western Eyes* much better than classical narratology can. Due to the existence of multiple tellers and audiences and their relations in the novel, this approach can help explain the "multi-layered communication" that takes place between the narrative agents in the novel. On the highest level of the hierarchy of tellers and audiences stand Joseph Conrad as the real author of the text and the real reader who reads the book entitled *Under Western Eyes*. If we go a level lower, we have the narrative act of the old teacher of languages which is addressed to his implied western readers. However, there is yet even one lower level narrative act which is that of Razumov- initially for himself but increasingly intended as a sort of confession for Natalia Haldin. We can surmise that the audience for Razumov's text is originally himself: he writes the secret diary to pacify himself.[32] These narrative acts form a nexus of narrative which has baffled Conrad readers and commentators up till the present time. As Phelan says, each narrator "seek[s] to engage and influence their audiences'

cognition, emotion, and values." All these different narrative acts have to be kept in play by the reader.

To make matters worse, the lowest level narrative act is originally written in Russian and the homodiegetic narrator whose narrative is one level higher than the original document written in Russian translates and edits this original narrative. Moreover, the homodiegetic narrator himself participates in the action as the rival of the author of the Russian text. A further complication is that the two characters appear in each other's narratives. Consequently, we are concerned with a novel that contains three texts, three audiences and multiple purposes.

To perform a rhetorical narratological analysis, it is better to examine the different texts, and then see how they come together as the finished novel. To do this, it is better to follow an inductive method and begin with the lowest narrative level in the hierarchies of narratives of the novel. This narrative level, however, is transferred to us by the old teacher of languages who is highly unreliable. Nevertheless, I will try to examine those parts of Razumov's narrative that are probably the closest to the original. Therefore, I will choose extracts from his secret text that Razumov dominates as well as his direct speeches rendered in front of other characters when the narrator is also present. These extracts of Razumov's diary (or his speech and writing devoted to his confessions) are presented in sections one and four of the novel.

The following extract taken from the second Chapter of Part First of the novel can simply belong to Razumov's text reproduced in the Professor's pedantic diction (using a lexicon that includes words like 'vile' and 'den') in his translation of that

text. On his mission to find Ziemianitch and pass Haldin's message to him, Razumov enters the "low eating-house" in which he is supposed to find the cabman. They inform him that he is not there. The scene is narrated as follows:

> The owner of the vile den, a bony short man in a dirty cloth caftan coming down to his heels, stood by, his hands tucked into his belt, and nodded confirmation.
>
> The reek of spirits, the greasy rancid steam of food got Razumov by the throat. He struck a table with his clenched hand and shouted violently—
>
> "You lie."
>
> Bleary unwashed faces were turned to his direction. A mild-eyed ragged tramp drinking tea at the next table moved farther away. A murmur of wonder arose with an undertone of uneasiness. A laugh was heard too, and an exclamation, "There! There!" jeeringly soothing. The waiter looked all round and announced to the room. (*UWE* 20-21)

This is a very revealing passage indicative of what is done in this chapter of *Under Western Eyes* and the whole Part First of the novel time and again. It just seems like an ordinary descriptive passage interspersed with Razumov's dialogue with the people at the place. However, closer examination of the text (and, in particular, the intense use of all types of imagery in a short extract like this) reveals the density of the discourse. It begins with unpleasant visual imagery relating to the place ('vile den') and then its owner, a short man in "dirty cloth caftan". Furthermore, in the second paragraph olfactory and gustatory imagery is employed as Razumov senses the smell of alcohol and steam of the food served there. Additionally, auditory imagery is employed very effectively in the third paragraph of the extract composed of two

single words ("You lie"). This is indicative of a longer conversation between Razumov and the owner of the place about whether the cabman is there or not. The scene however depicts Razumov's sense of power, authority and aggressiveness towards the people in there, and this, indeed, is surprising for the reader. Up to this point in the novel we have observed Razumov as a civilised scholarly young man with conservative attitudes. Moreover, in his later encounters with different characters in the early parts of the novel, except the narrator, the civilised and polite attitude is resumed in his behaviour. Then why does he behave aggressively and cruelly in this instance? The narrator may say that this is just an instance of the illogicality of the Russians with their sudden shifts of mood and manners but a more logical justification would be related to Razumov's psychological pressure at the time as Haldin's appearance has just destroyed all his plans, and getting rid of him with the least harm for himself primarily and for Haldin in the second place is his immediate purpose. When the plan does not work, and he finds Ziemianitch drunk and unable to do the job, he sees his life and future as a total mess. To make the text richer and more concrete, kinesthetic imagery is also taken advantage of from the beginning of the extract with the gesture of the owner of the eating-house nodding for confirmation followed by Razumov's striking the table violently with his clenched fist to show his anger. Finally, the last paragraph of the passage goes back to visual imagery to describe the sordid atmosphere of the place and ends with the representation of visual imagery as the waiter and the people are amused by Razumov's anger and seriousness. The total effect of all these, however, is to depict the incongruity of Razumov in this dirty place for the poor lower classes.

Initially the teacher of languages considers his narratees as rather simple people. He depicts himself as simple, objective and straightforward maintaining: "All I have brought to it [Razumov's diary] is my knowledge of the Russian language, which is sufficient for what is attempted here" (*UWE* 3). Given the fact that the final product of translation in the target language is never the same as what has been written in the source language, this claim of the narrator is highly doubtful. Moreover, as Gene M. Moore notes: "he 'rewrites' it from first- to third-person with an unwarrantable degree of narrative omniscience." As Moore concludes: "he simply 'knows' far too much about Razumov, far more than even Razumov's mysterious document could plausibly justify".[33]

As English readers we cannot have access to the original diary which is written in Russian. However, even if we had access to the original text, it would probably not have been a normal diary since it is written by Razumov who is a clever person and a third-year student of philosophy. Furthermore, the diary is not written under the tranquillity and peace of mind that diaries are usually written but under high tension of a betrayer and a police informer. Moreover, we do not know to what extent the narrator has modified Razumov's original text. For instance, he mentions that the text entries have been dated but he has deleted those. Moore does not agree with the old teacher of languages that he has done a faithful translation of the diary as he claims. Moore believes that the narrator has done more than using his knowledge of the Russian language for the purpose of a neutral and objective translation. He observes: "he not only enjoys unlimited access to Razumov's secret thoughts and

solitary gestures, but even manages to record verbatim comments to which, as he says, "'Razumov was not listening'".[34]

Moore is quite right about the narrator's understatements in his disclaimers about his own imaginative incapacity and his frequent reminders that he is not able to do justice to a literary translation of such a dense secret text: these imply that his reproduction is as objective and as close to the original as possible. However, in addition to the shift of point of view and the adjustments that the narrator makes, there are also the narrator's personal observations and his acknowledged use of other sources of information. Moore is thus right when he disagrees with Tony Tanner who believes that the narrator is "scrupulously fair in his handling of [the] evidence,"[35] Instead, Moore maintains that "the narrator may appear a mere 'helpless spectator' as an actor in the drama, but he is by no means a helpless editor of Razumov's text; to the contrary he rearranges and interprets Razumov's account so thoroughly that it is impossible to reconstruct Razumov's original work on the basis of the narrator's 'westernized' version." This firm distrust in the narrator's reproduction of Razumov's text however weakens the discussion that a number of critics (e.g. Szittya, Kermode and Guerard) have developed on the double sources of authority in the novel. The double authority is indeed one of the factors contributing to the stubbornness of the narrative in *Under Western Eyes* making this text resistant to easy interpretation. Nevertheless, if we believe that Razumov's text is mutilated and distorted by the narrator how could it still be a source of authority? However, Moore goes too far when he calls the narrator of the novel an omniscient narrator. This is technically

impossible: the old teacher of languages is a homodiegetic narrator and participates in the action whereas an omniscient narrator is one who is outside and above the narrative he narrates; hence, he has the freedom to go forward and backward in time and penetrate into the heads of his characters and report their innermost private thoughts even those which are pre-lingual and have not materialised into language.

The "C-text", or Razumov's secret text is the main source of the higher level texts of the narrator and Conrad as the novel generally revolves around this text. It is this text that is the main component of the germination of the novel no matter to what extent it is edited and adopted. However, reference to the physical material of the secret text is only made in almost the last pages of the novel in Chapter V of Part Fourth. This reference occurs in a short conversation between the narrator and Natalia which is their last conversation since Natalia is leaving Geneva for Russia for good. She has a surprise for the old teacher of languages. The meeting is an immediate follow-up to Razumov's confession to Natalia. The narrator introduces the talk thus:

> She recalled me to myself by getting up suddenly like a person who has come to a decision. She walked to the writing-table, now stripped of all the small objects associated with her by daily use − a mere piece of dead furniture; but it contained something living, still, since she took from a recess a flat parcel which she brought to me.
> "It's a book," she said rather abruptly. "It was sent to me wrapped up in my veil. I told you nothing at the time, but now I've decided to leave it with you. I have the right to do that. It was sent to me. It is mine. You may preserve it, or destroy it after you have read it. And while you read it, please remember that I *was* defenceless. And that he ..."

> "Defenceless!" I repeated, surprised, looking hard at her.
> "You'll find the very word written there," she whispered. "Well, it's true! I *was* defenceless − but perhaps you were able to see that for yourself." Her face coloured, then went deadly pale. "In justice to the man, I want you to remember that I was. Oh, I was, I was!" (*UWE* 275)

There are a number of questions that one can have no definite reply for though we are at the termination of the whole narrative. Natalia, though, immediately demystifies the object as being a book that has been sent to her by Razumov. This is the secret text that is the primary source of the narrator. The first relates to the "flat parcel" at the end of the first paragraph. Natalia's reference to the object as a book suggests that the diary has been written at considerable length. This raises the possibility that it might have a lot of details that the narrator has censored for his own benefit. Razumov's symbolic act of wrapping the diary into Natalia's veil and sending it for her can be interpreted as a gesture of redemption, but Natalia's decision to hand it over to the narrator (whom she knows is a rival for Razumov) is more an act of revenge to betray the most private property of the protagonist to an officious old man. What makes the situation even worse ethically is Natalia's justification that she has the right to share it as it was sent to her and now it is her property. Furthermore, to add to the complications already in the extract, she indicates that she has read the text and reminds the narrator to have this fact in mind the she was "defenceless". This word that he repeats baffles both the narrator and the reader but she maintains that the narrator would know why when he reads the text. However, the narrator never informs his western readers why Natalia made such an assertion (another clue that the

old teacher of languages is not faithful in his translation and that he has largely edited the text for his own ends). However, the most important thing that this extract reveals at the closing pages of the novel is the narrator's access to the diary which happens at the end. Therefore, all the narrative which is based on or related to Razumov's text has this status in retrospect through this revelation of the narrator's full knowledge of the private diary.

Razumov's confessions take place almost at the end of the novel. The first confession occurs at the climax of the narrative, and the other two in its denouement. These, however, should be grouped with his secret text as they reveal more trustworthy information about him than the diary that the reader has no direct access to. This first confession is meant to be a private one between Razumov and Natalia but it takes place in front of the narrator whom Razumov has not seen given the emotional state he is in at the time. The old teacher of languages describes Razumov's mental turmoil immediately prior to his first confession with vivid imagery:

> "This man is deranged," I said to myself, very much frightened. The next moment he gave me a very special impression beyond the range of commonplace definitions. It was as though he had stabbed himself outside and had come in there to show it; and more than that − as though he were turning the knife in the wound and watching the effect. That was the impression, rendered in physical terms. One could not defend oneself from a certain amount of pity. But it was for Miss Haldin, already so tried in her deepest affections, that I felt a serious concern. Her attitude, her face, expressed compassion struggling with doubt on the verge of terror. (*UWE* 257)

This negates the narrator's frequent asides concerning his inability to use words figuratively as he shows his mastery of figurative language to express himself vividly using the metaphor of a stabbed man who turns the knife in the wound to make the pain even more severe to show the internal tumult inside Razumov as he is on the brink of confessing his betrayal of Victor Haldin to his sister. However, his sympathy with his rival seems more like lip service rather than genuine sorrow for a man in such a state of mental breakdown since he immediately confesses that he is more concerned with Natalia's condition.

Razumov tries to pave the way for his confession by asking Natalia a series of questions. Razumov begins to persuade Natalia so that she would forgive him as a betrayer, and obliquely confesses his betrayal of Victor Haldin in a step by step manner. He says, "… suppose that the real betrayer of your brother − Ziemianitch had a part in it too, but insignificant and quite involuntary − suppose that he was a young man, educated, an intellectual worker, thoughtful, a man your brother might have trusted lightly, perhaps, but still − suppose ... But there's a whole story there" (*UWE* 259). This surprises Natalia but not us as readers since we already know this "story". Natalia is eager to hear the truth and thus asks: "The story, Kirylo Sidorovitch, the story!" (*UWE* 260) However, Razumov's short reply finalises the scene of the first confession: "There is no more to tell!" (*UWE* 260) The scene, however, depicts the sentimental assertions of Natalia that all should be forgiven including the betrayer and the betrayed. This is later shown to be untrue as she has a quite different attitude towards Razumov after his first confession. For his part the narrator reveals more of

his jealousy as he severely criticises Razumov: "This is monstrous. What are you staying for? Don't let her catch sight of you again. Go away!" He [Razumov] did not budge. "Don't you understand that your presence is intolerable − even to me? If there's any sense of shame in you" (*UWE* 260).

Razumov's second confession in the novel is in written form rather than oral. It is actually immediately after his leaving Natalia's place that he decides to complete his confession to her. Soaked in rain, when he encounters the owner of the shop who has the key for his room, Razumov says, "Yes, I am washed clean" (*UWE* 262). This has just a literal meaning for the shop keeper but for the reader and himself it also means that he is symbolically partially cleansed of his guilt of betrayal. As soon as he gets back to his room, he begins to make his second confession, this time not face to face but through writing. This second confession, however, is more elaborate, calculated and well-structured. Like the first one, this one is addressed to Natalia again. Razumov writes: "now comes the true confession. The other was nothing" (*UWE* 263). Immediately prior to Razumov's second confession, the narrator begins to introduce the idea that, like himself, Razumov had a sort of implied reader in mind for his secret text. The narrator says: "Then only he begins to address directly the reader he had in his mind, trying to express in broken sentences, full of wonder and awe, the sovereign (he uses that very word) power of her person over his imagination, in which lay the dormant seed of her brother's words" (*UWE* 262). This written confession is the last thing that is written in his secret diary.

We have to keep in mind the fact that Natalia and her mother are not involved in the revolutionary fervour of the other Russians in Geneva. They try to keep

themselves away from them as far as possible, following the rules and values of western liberal democracy. The main purpose for the narrator's connection with the family is his private tuition of English literature. However, Victor Haldin is a hard-line revolutionary who has changed the course of Razumov's life. As these ladies are more concerned with their personal lives rather than revolutionary ideals, and their sole immediate concern is the fate of Victor, they cannot criticise Razumov for betraying Haldin for his own life. Nevertheless, both of them seem not to have accepted Razumov's logical reasoning concerning Victor Haldin's catastrophic effect on the course of his life. It is implied that Razumov talks to Natalia's mother about the betrayal when he meets her, and the cause of her sudden death after the meeting is probably her inability to see that Razumov is not the person Victor has thought of and described in his letters to his family. Natalia, too, is shocked by the protagonist's confession and seems to lose all interest in him as she shows no interest in seeing him again and gives away his private diary to the narrator who is permitted to keep or destroy it after he has read it. Razumov expresses his plight in these words when comparing himself and Victor Haldin: "Victor Haldin had stolen the truth of my life from me, who had nothing else in the world, and he boasted of living on through you on this earth where I had no place to lay my head on" (*UWE* 263). What Razumov says is absolutely right, but we cannot expect his closest family to see this.

Razumov also confesses his love for Natalia in this written confession, talking about the revenge he was tempted to take on the family for ruining his life by stealing Natalia's soul. However, he is not a callous cruel revenger. He is the one who is aware of the seriousness of his betrayal, and it is because of this same tortured conscience

that he makes his confessions though he knows that there is nobody to reveal the truth about him after he is informed by Sophia Antonovna that the only person who could expose him, Ziemianitch, the cabman, has already hanged himself. Razumov's second confession culminates with his admission of his guilt but it also shows an ethical understanding of his action: "In giving Victor Haldin up, it was myself, after all, whom I have betrayed most basely" (*UWE* 265).

Having confessed his betrayal of Victor Haldin to Natalia, Razumov could now go away to the secluded corner he wished to find, but he decides to make another confession immediately after his written confession in the diary at midnight of the same day that the first confession took place. One may wonder about the necessity of this last confession since he has already done his duty towards the Haldin family. However, he still thinks that he owes a third confession to the Russian émigrés in Geneva whom he has also betrayed – not least in his report on them to Mikulin. He finds the best time for this in Julius Laspara's house where the revolutionaries are gathered for a session the same night. Razumov walks towards the house through the rain as if to be washed of the remnants of his guilt, and gets to the place to confess in front of a crowd orally. However, as Razumov had already finalised the secret diary and wrapped it in Natalia's veil to be sent to her, the narrator's source for what happens in the course of the third confession is provided by Laspara to the narrator. The old teacher of languages says that "Laspara is very summary in his version of that night's happenings" (*UWE* 267). Knowing this, though one can justify the shift of point of view as the necessity for the narrator's discourse to be coherent, the reader

observes another inconsistency that is not compatible with what the narrator claims. On Razumov's entrance, we have this visual description of the inside of the house:

> The three little rooms *en suite*, with low, smoky ceilings and lit by paraffin lamps, were crammed with people. Loud talking was going on in all three, and tea-glasses, full, half-full, and empty, stood everywhere, even on the floor. The other Laspara girl sat, dishevelled and languid, behind an enormous samovar. In the inner doorway Razumov had a glimpse of the protuberance of a large stomach, which he recognized. Only a few feet from him Julius Laspara was getting down hurriedly from his high stool. (*UWE* 267)

Since the narrator has not been there, he could not be the person who was present and observed this extract. It is focalised through Razumov and it seems that it should logically be ascribed to Razumov, but there is no longer any contact between Razumov and the narrator to get his hands on Razumov's narration any longer. As the narrator mentioned before, the report of these incidents was transferred to him by Laspara, but it is far-fetched for Laspara to describe the inside of his own house like this. Indeed, it is really hard to ascribe the last sentence of the extract to Laspara observing himself "getting down hurriedly from his high stool".

This last confession is totally different from the oral one given to Natalia in the presence of the narrator and the solitary written second one. It has a very well-calculated theatrical quality: the reader sees both Razumov and his audience in action, observing gestures and actions as well as hearing speech. It is even completed with stage directions as depicted in the extract quoted. As in the first confession, Razumov

begins by addressing himself by means of a third-person in his act of betrayal, but the audience asks him to name the betrayer. What makes this confession different from the others is that it is public, and Razumov clarifies the fact that Ziemianitch was not a betrayer when he informs the revolutionaries that he had no role in Haldin's arrest by the police. This, put side by side with the fact that he never reported Ziemianitch to the authorities, shows Razumov's different attitudes towards Victor Haldin and the cabman. Razumov thought that Victor Haldin's act of coming to his place and ruining his life was an irresponsible act while Ziemianitch had not done anything wrong to him. Moreover, he had severely beaten him, and was ethically tortured for his cruelty subsequently.

The B text or the text ascribed to the narrator is the most complex and the most controversial in the novel. The narrator's narrative method is done in such a way that critics have widely different views on the type of person the narrator himself is. Some Conradians like Tanner and Schwarz find him the moral centre of the novel against whom everything has to be compared and measured. Schwarz, for instance, believes that the narrator is a vibrant and "dynamic" character who changes during the course of the story for good, giving his services to whoever requires them. Schwarz believes that he is a more attractive character than many of the Russian émigrés in Geneva "who exaggerate their own emotions, idealise their motives, and glorify their actions."

> As the novel progresses, the over-fastidious, self-conscious language teacher who claims that he has become anaesthetised by words reveals himself as a substantial figure: a deeply committed friend, capable of perspicacious observation and sensitive to the needs of others. In striking

> contrast not only to Razumov but to every character in the novel, he responds to the dilemma of the Haldins. Because he is almost embarrassingly self-effacing about his role, many readers forget that he has befriended the Haldins, while their fellow Russians, the revolutionaries, are interested only in enlisting Natalie for their cause.[36]

Schwarz goes even farther than this and says that the narrator finally grows into a "spokesman for decency, friendship, tolerance, and tact."[37] Jacques Berthoud is a bit more cautious on his praise of the narrator compared to Schwarz. However, he, too, is one of the Conradians who consider the narrator as reliable. He maintains:

> He is, as it were, a descendant of David Hume − of the Hume who said of Rousseau (who gets something of a drubbing in this novel): 'His enthusiasm clouds his wit.' He is on his guard against metaphysics. The rationality he represents, as part of the pragmatic-scientific tradition examined in *The Secret Agent*, is essentially common sense raised to the level of intellect.[38]

In contrast to these scarce cases of praise for the narrator, most of the commentators find him an unreliable narrator who has no reason to be praised with such grand words. Bruce Henricksen, for instance, questions the sincerity and friendliness of the narrator and the claim that he is ready to help whoever needs his assistance. He also argues: "Although the reader must accept the premise of the existence of the narrator's primary sources, those sources are withheld from our direct examination … and we cannot measure precisely the narrator's fidelity to them or the extent to which they become altered as they are represented in his composite discourse."[39]

From the very beginning of his narrative, the narrator of *Under Western Eyes* shows signs of unreliability. He claims that he is devoid of any gifts of imagination and expression to present the character of Razumov to the reader. This, however, is only a conventional modesty. One major instance of this is the narrator's assertion that words are the enemies of reality, therefore, as an objective portrayer of truth it is good that he has no ability in handling them. This claim, Yael Levin argues, is the technique of the narrator who composes a "suspiciously overwritten introduction" reshaped and modified in different forms throughout the novel.[40] Primarily, as a narrator, he does not need to be imaginatively gifted to present an image of Razumov unless he is going to create a fiction about him. This, of course, is what he is actually doing. He just needs to be a good observer and a trustworthy reporter since he bases his depiction of Razumov on the latter's diary and his personal interactions with the character throughout the novel. His second claim, being unable to express Razumov in writing, even if he had the gift of imagination, is immediately nullified as he seems quite capable of expressing himself in writing. In these apologies he is denying powers he actually has in order to gain the trust of the reader that he is presenting as objective as possible an image of Razumov. However, he also betrays himself as unreliable in the opening page of his narrative. Initially he observes that "[words] … are the great foes of reality" (*UWE* 3). Yet, he uses them to recreate the realities of Razumov's life. Moreover, he declares that he has "no comprehension of the Russian character" but he carries on making large generalisations about the Russians. A man devoid of such knowledge will never attempt to comment on "the illogicality of their attitude, the arbitrariness of their conclusions … [and] the frequency of the

exceptional" (*UWE* 3-4). Furthermore, he soon negates his lack of imagination in his introductory remarks when he tries to introduce Razumov to his readers. He maintains:

> Mr. Razumov was a tall, well-proportioned young man, quite unusually dark for a Russian from the Central Provinces. His good looks would have been unquestionable if it had not been for a peculiar lack of fineness in the features. It was as if a face modelled vigorously in wax (with some approach even to a classical correctness of type) had been held close to a fire till all sharpness of line had been lost in the softening of the material. But even thus he was sufficiently good-looking. (*UWE* 4)

This description begins with his careful observation of Razumov, and it shows his knowledge of Russia's geography and ethnic distribution in simple expository language. This seems to fit with his being a professor. But he then takes advantage of figurative language using the wax figure metaphor to describe the character. This is strikingly contrary to his claims of being an unimaginative neutral observer.

Another instance that immediately negates the objectivity of the old teacher of languages and his claim about writing the truth and simply presenting a faithful translation of Razumov's text is what he says about Razumov's birth. The following information, of course, seems to come not from Razumov's secret text but from the narrator's personal observation. He says:

> Mr Razumov was supposed to be the son of an Archpriest and to be protected by a distinguished nobleman — perhaps of his own distant province. But his outward appearance accorded badly with such humble

> origin. Such a descent was not credible. It was, indeed, suggested that Mr Razumov was the son of an Archpriest's pretty daughter — which, of course, would put a different complexion on the matter. This theory also rendered intelligible the protection of the distinguished nobleman. All this, however, had never been investigated maliciously or otherwise. No one knew or cared who the nobleman in question was. (*UWE* 5)

It is unlikely that Razumov's diary would record the stories about his origins or that Razumov would describe himself physically. Therefore, this must be the interpretation of the narrator, and another instance of the negation of his claim that he is devoid of imagination. What is more surprising is that he initially asserts that Razumov is "supposed to be the son of an Archpriest", but he immediately revises this theory and concludes that Razumov's appearance has some trace of nobility because he is the fruit of Prince K---'s affair with the daughter of an Archpriest.[41] The whole extract gives the impression of the narrator as a gossipy man rather than the aloof professor that he tries to depict himself. This gossipy trait is also frequently observed in the Geneva section of the novel. A very good instance is when he is talking to Natalia who tells him of her meeting Razumov for the first time. He is very eager to see what has been going on between the two and keeps on asking Natalia to tell him all the details.

The narrator's clearest interpretations occur when he judges the Russian character, generalising that the Russians are difficult to understand because of "the illogicality of their attitude, the arbitrariness of their conclusions … [and] the frequency of the exceptional" (*UWE* 3-4). The last blow to his claims of neutrality

and objectivity comes, as suggested earlier, from the fact that despite his claims of being faithful to the diary, he is a translator, and no matter how proficient he is in this job, he can never fulfil what he claims concerning objectivity as he is transferring ideas from one language to another. He refers to the problem of translation and the necessity of interpretation in the second section of Part First of the novel. While musing on the thoughts passing in Razumov's mind, the Professor pays attention to the detailed presentation of them in the diary. This happens, he maintains, when Razumov has left Haldin in his room and his mind is free to float. He renders the scene as follows:

> The record of the thoughts which assailed him in the street is even more minute and abundant. They seem to have rushed upon him with the greater freedom because his thinking powers were no longer crushed by Haldin's presence—the appalling presence of a great crime and the stunning force of a great fanaticism. On looking through the pages of Mr. Razumov's diary I own that a "rush of thoughts" is not an adequate image. The more adequate description would be a tumult of thoughts—the faithful reflection of the state of his feelings. (*UWE* 18)

This is a clear example of the narrator's editing Razumov's text in his process of translation. It is the narrator who describes the intensity and abundance of Razumov's thoughts when he is out of his place and away from Haldin. Furthermore, the narrator revises his opinion on how to express Razumov's mental intensity in his translation of the protagonist's diary. These clearly show his being unfaithful to the original text.

Having remained silent for a long time while foregrounding the discourse and focalisation of Razumov leaving home to arrange Haldin's departure with

Ziemianitch, rendering his represented thoughts on his way from and back home, and presenting his dialogues with Haldin, Prince K--- and General T---, at the beginning of chapter 3 of Part First, the narrator maintains:

> Approaching this part of Mr. Razumov's story, my mind, the decent mind of an old teacher of languages, feels more and more the difficulty of the task.
>
> The task is not in truth the writing in the narrative form a *précis* of a strange human document, but the rendering — I perceive it now clearly — of the moral conditions ruling over a large portion of this earth's surface; conditions not easily to be understood, much less discovered in the limits of a story, till some key-word is found; a word that could stand at the back of all the words covering the pages; a word which, if not truth itself, may perchance hold truth enough to help the moral discovery which should be the object of every tale.
>
> I turn over for the hundredth time the leaves of Mr. Razumov's record, I lay it aside, I take up the pen—and the pen being ready for its office of setting down black on white I hesitate. For the word that persists in creeping under its point is no other word than "cynicism." (*UWE* 49-50)

Repeating his apology for his inability, he opens a new phase of complexity for his implied readers. Formerly, his claim was that he was trying to reconstruct the character of Razumov for his implied readers. He claimed that he was doing his best, and he would be a truthful and unimaginative reconstructor lest he use his imagination and create fiction instead of fact. Now he not only refers to his educational role – producing a précis – but also his knowledge of the Russian

language and culture would have made him a capable person for the job of translation.

He now brings forward a new mission for himself maintaining that his job is not summarising Razumov's diary (in the form of a précis[42]) in narrative but capturing the spirit of a nation (Russia) which is "ruling over a large portion of this earth's surface …" Moreover, he declares that such a huge task cannot be rendered in a narrative; instead, he reads and rereads the diary to find a "key-word" to base his argument on and without sufficient documents or argument decides that this keyword is 'cynicism'. He, thus, attempts to go much further than simply introducing Razumov to his so-called reader. His agenda is in fact generalising his knowledge of Razumov to expose Russian autocracy to his western readers and "cynicism" is the word which stands at the heart of his explication.

Later on in the novel, he comes back to this in more detail maintaining:

> In the conduct of an invented story there are, no doubt, certain proprieties to be observed for the sake of clearness and effect. A man of imagination, however inexperienced in the art of narrative, has his instinct to guide him in the choice of his words, and in the development of the action. A grain of talent excuses many mistakes. But this is not a work of the imagination; I have no talent; my excuse for this undertaking lies not in its art, but in its artlessness. Aware of my limitations and strong in the sincerity of my purpose, I would not try (were I able) to invent anything. I push my scruples so far that I would not even invent a transition. (*UWE* 75)

Despite all these excuses and shows of impartiality, the narrator has his own prejudices and calculations. He only cares about Natalia and tries to push Razumov out of his way. The extensive dialogues that he reproduces in his narrative are there to depict the Russian émigrés as impulsive and irrational characters whose ways and methods he sees as inferior to his western ones. There are only very few positive things that he gives away to his intended western readers which show the Russians have the capacity for humanity and compassion. These instances are all presented in a cursory manner in the last part of his narrative. Tekla, for instance, voluntarily chooses to take care of the deaf and mutilated Razumov; Sophia Antonovna behaves sensibly and visits Razumov in Russia as a friend; Peter Ivanovitch, whom the narrator presents as almost a domineering villain in the second and the third parts of his narrative with extensive detail, making a slave of Tekla, finally goes to Russia to live with a simple peasant girl.

In almost all of the analyses written by Conradians on *Under Western Eyes*, there is hardly any reference to the real readers of the text: what I might designate as the D^{43} text adding another level to the A, B and C texts that Avrom Fleishman has suggested. Conrad manages the narrative method of the novel to imply the necessity of this fourth level of textuality in his novel. The word, reader, is repeated about ten times by the narrator who addresses his western audience. This is a rather unusual act for a narrator to address his readers in his course of narration but these are usually done in asides in which he comments on his process of narration and composition. However, the reader that the narrator addresses is the implied reader (the western

reader whom he addresses his narrative to) who is different from the flesh and blood reader who in the actual world picks up the text of the novel and begins to read it. Conrad himself addresses such a reader in his *Author's Note*. Here, he actually connects the narrator, the characters and the reader: the reader being dependent on the help of the narrator to make sense of the story world of the novel. Conrad says:

> He [the narrator] was useful to me, and therefore I think that he must be useful to the reader both in the way of comment and by the part he plays in the development of the story. In my desire to produce the effect of actuality it seemed to me indispensable to have an eye-witness of the transactions in Geneva. I needed also a sympathetic friend for Miss Haldin, who otherwise would have been too much alone and unsupported to be perfectly credible. She would have had no one to whom she could give a glimpse of her idealistic faith, of her great heart, and of her simple emotions. (*UWE* 282)

Conrad seems to be highly ironic as to the help that the narrator provides for the real reader of the text by his comments and his participation. Given the narrative method of the novel, he is obviously useful since we have no other guide to traverse the story. But the way that the narrator lectures the reader on his process of composition and his apologies for his inability does not help "to produce the effects of actuality" but rather baffles the reader both with his recreation of Razumov's text and his eye-witness reports in Geneva though these are not as severely mutilated as his ransacking of the diary. Furthermore, the reader becomes highly doubtful of Conrad's comment on the relationship between the narrator and Miss Haldin. Why should Conrad mention Natalia's relation to the old teacher of languages among all the people of the Russian

circle in Geneva? It seems that Conrad himself is indirectly supporting the competition between the protagonist and the narrator to defeat each other and endear themselves in the eyes of Miss Haldin.

Conrad's concern for real readers does not begin with *Under Western Eyes*. It actually begins much earlier with his famous and often quoted preface to *The Nigger of the "Narcissus"* in which he invites the real reader to see with him, implying that the acts of reading and writing are inevitably interconnected and therefore a shared act. Amar Acheraiou who has recently devoted a complete book to the analysis of Conrad and his readers sees Conrad's concern with his reader as a systematic narrative strategy. He is right to maintain this stance since the unusual narrative method in *Under Western Eyes* is not a casual technical trick but rather a genuine technical achievement in accordance with his thematic concerns in the novel. Acheraiou explains and exemplifies Conrad's debt to three major previous texts that demand a central role for readers during reading the narrative. He specifies these texts as *Tristram Shandy*, *Jacques the Fatalist* and *Tom Jones* to argue that Conrad's concern with the reader does not come out of blue in *Under Western Eyes.*[44] This concern with the reader, however, begins with the Marlow narratives and more explicitly in 'Heart of Darkness' and *Lord Jim* in both of which Marlow has flesh and blood narratees. However, Conrad moves a step forward in *Under Western Eyes* since he replaces the swapping of oral narratives to the translation and transmission of written narrative for an unspecified western reader who is absent from the story itself. This preference of writing over speech begins with *The Secret Agent* in which there is

no such oral communities as one observes in Conrad's earlier fiction especially in his Marlow narratives.

A number of critics[45] ascribe the resistance of *Under Western Eyes* to interpretation to the "double authority" permeating the novel from its beginning to the end. They argue that there are two controlling agents in the narrative of this novel: Razumov with his secret text that is handed in to the narrator by Natalia Haldin, and the narrator who is a participant in the action competing with the central character of the novel. However, the situation is even worse than this as there are other authorities on top of these two. Limiting the text of the novel to a double authority is the result of the fact that the earlier commentators did not have access to the newer tools that postclassical narratology has provided us with. However, rhetorical narratology goes beyond that and engages the real author and the real readers in the interpretive act. Taking advantage of this new tool, other sources of authority are also involved. The third authority, for instance, is Conrad himself who is responsible for the extended dramatic irony which prevails in the novel from the moment Razumov betrays Haldin to the time that he confesses. Furthermore, a fourth authority is the real readers of the novel. As the narrator mentions time and again, his narrative is addressed to western readers and his own outlook and judgment is based on western principles. Nonetheless, *Under Western Eyes* is not just read by westerners like the narrator. What if the real reader is a Russian? Would he or she agree with the narrator that the Russians are incomprehensible? No matter if they are living in their own country under a despotic authority (as Razumov is in the St. Petersburg part of the novel) or in a western democracy like Switzerland (as the Russian émigrés living in Geneva), they

would act on their impulses and act irrationally. We can go even further and imagine readers who are familiar neither with the value system of the narrator representing Westerners nor the totally different despotic system of the Russians. Conrad is clearly aware of this problem as the title for the novel indicates. By this title he wants to depict the limitation of any value system: he implies that each system is only valuable for its practitioners who live and act in that system that may seem bizarre for someone outside of that system.

However, Conrad's text is the sum of all the texts present in the novel including Razumov's and the narrator's. Conrad himself supports the narrator's movement between the different narrative levels when he quotes a mutilated sentence of Natalia Haldin's as the epigraph for his novel. This is an instance of metalepsis, providing the cue for the commentators who believe that *Under Western Eyes* is neither a realist nor a modernist but rather a postmodernist novel.[46] One characteristic feature of *Under Western Eyes* is the breaking down of the boundaries of narrative levels which is a characteristic of postmodern fiction. For instance, in Vladimir Nabokov's *The Real Life of Sebastian Knight*, the narrator ("V") decides to refer to the title character's novels to know him better when he is disappointed with the inability of the people connected with Sebastian to provide him with the information that he needs concerning the character providing him only with information about themselves rather than Sebastian Knight.[47] To tackle his lack of information to write his biography of the title character, the narrator takes refuge in Sebastian's novels in order to know him better and the problem begins here as the reader is sometimes not

able to differentiate the fictional narrative of the character's fictional creation from the factual information that the narrator has gathered from other sources. This confusion is created as the outcome of transferring narratives from one level to another: material taken from Sebastian's novels, and used with other sources of factual information, is presented on the level of the narrator's narrative. Something similar, or even more complex, takes place in *Under Western Eyes*. In Nabokov's text the transgression is unilateral and one way since it is only Sebastian Knight's text that contaminates the narrator's whereas in *Under Western Eyes* the contamination is reciprocal as the two competing characters for dominating the narrative appear in each other's texts, shattering the basis on which the readers attempt to specify whose text they are reading in some places in the novel. There could be different reasons why Conrad takes the speech of one of his characters (Natalia's), and uses it as his novel's epigraph: one possible reason is to put more emphasis on the criticism of autocracy. However, considering another paratextual existent, the title of the novel, with this epigraph also suggests that Conrad is not taking sides with the western narrator. He warns the reader by his title before getting into reading the novel that the characters, events and incidents in the novel are presented through the lens of a western narrator whose reliability and validity the reader is to decide for himself/herself. Conrad's response to Edward Garnett's objection to his antagonism to Russians in *Under Western Eyes* quoted in the beginning of this chapter in which he said that in this book (*Under Western Eyes*) he is "concerned with nothing but ideas," finds newer implications at this stage of my argument. Primarily, we think that Conrad means his work is a "novel of ideas". One may rightly think that it is, but *Under Western Eyes* is

more than this. Unlike *Nineteen Eighty-Four* or *Animal Farm*, in *Under Western Eyes* Conrad's "political or philosophical hypothesis [does not] dominate the conception, the structure, the characterization" of the novel.[48] However, Conrad cleverly does not pigeonhole his novel as a "novel of ideas", but rather a highly complex text dangerous for the "faint of heart" to read. Conrad does not mean only the ideas of his characters in the novel, but those of his readers and critics. He seems like James Joyce who once said that he wrote *Finnegans Wake* for critics to have material to discuss for years.

III

It is, in fact, very hard if not impossible to deal with morality and ethics in *Under Western Eyes* by conventional critical approaches. As already suggested, this same issue is rather easy to tackle in a novel like *Emma* by Jane Austen. In that novel, there is a well-presented moral centre (Mr Knightley) by whom the reader can evaluate the actions of the other characters especially those of Emma that Mr Knightley time and again comments on to correct. Unlike *Emma* in *Under Western Eyes*, as Eloise Knapp Hay argues, there is no such centre to guide us through the novel.[49] Indeed, the narrator of the novel, and to some extent, even some of the characters try to deceive rather than guiding us. It is with reference to such a thing and Greaney's health warning in tackling the novel that Lisa Rado argues that there is indeed no moral centre in the novel, and it is really dangerous to search for one.[50] However, these are only conventional views of morality and ethics in the novel. Phelan's skeletal

definition of narrative as a rhetorical act ("somebody telling somebody else on a particular occasion for some purpose[s] that something happened") can guide us to explore the ethical concerns that the convergence of Conrad, his text and the readers creates. Phelan effectively puts this theory in practice on Poe's short story "The Cask of Amontillado". He subtitles his analysis as: "one text, two audiences, multiple purposes".[51] He argues that there are two things going on in this short story. One is the narrator of the text (Montresor) who years after the incident is telling his unspecified narratee that he took revenge on his enemy (Fortunato) for his insult by calling him to his "catacombs" to taste a rare wine and burying him alive down there. Montresor is proud of his neat plot to take advantage of his enemy's pride in being a wine connoisseur to perform his revenge. However, the higher level narrative act, the one concerned with Poe and the real reader is different from this one. We never know what the insult was and the fact that Montresor is narrating the story years after it happened shows his tortured conscience because of the savage revenge on Fortunato.

In *Under Western Eyes* we are faced with a much more complex situation. Therefore we need to rephrase Phelan's heading as multiple texts, multiple audiences and multiple purposes. As already discussed, we are at least dealing with three texts (Razumov's, the narrator's and Conrad's). Since Conrad's text is the most reliable one, it is better to see how this works ethically, and then compare the others with it. There are three points to consider in this respect: Conrad's comment on the novel in response to Garnett discussed earlier, the modified speech of Natalia used as an epigraph and the title of the novel. In his correspondence with Garnett, Conrad

rejected his prejudice and enmity towards Russians by insisting on the fact that he is solely concerned with ideas in the novel. Indeed, his claim is quite viable since this contains the other two extra-textual elements he used. Once Conrad uses Natalia's speech, it goes beyond the female character and could refer to a number of people. The first coming to mind is Conrad himself who paradoxically wants freedom from the very medium he is working with, language. This is even indicated by his unreliable narrator who maintains that words are the enemies of reality; the quotation can even be related to Haldin and his fellow revolutionary students who take refuge in terrorism to get freedom. It could even be applied to Razumov who becomes a captive of the autocratic system by Haldin's action; and last but not least the subversive Russian émigrés in Geneva. In addition, the carefully phrased title of the novel clearly indicates that the presentation, evaluation and the finalisation of the Russian characters, is achieved by a western viewpoint namely the teacher of languages. To make matters more complex and less absolutist, Conrad makes this narrator highly cunning and unreliable. Considering all these factors, Conrad never treats the Russian with prejudice. Therefore, his stance is highly moral and ethically sound.

The second text, standing on a lower narrative level, is that of the teacher of languages which is, in fact, almost the novel itself without Conrad's paratexts. I have already discussed this text in detail, but would like to add that my frequent references to the unreliability of the narrator do not mean that this is an easy thing to realise. The narrator's behavior and his story-telling strategies are so sophisticated that one cannot easily pigeonhole him as unreliable. In fact, as Kermode suggested, he is the "father

of lies": the devil himself in the skin of a narrator to deceive his readers. He has been successful in his mission of deceptions since some of the western readers, like Schwarz and Tanner, accord him respect and reliability, and even see him as the moral centre of the novel. Nonetheless, no matter how cunning and sophisticated his methods, he is a liar and forger who tries to belittle Razumov in the eye of Natalia and also the Russians in the eye of his western readers (narratees). Therefore, though he might seem courteous and civilised towards the Haldins, his overall attitude is ethically unsound since we only see him caring for the Haldins, namely Natalia.

The most problematic text of the novel, however, is Razumov's secret diary. Since we do not have direct access to this text, and it is filtered through the edition and narration of the satanic teacher of languages, it is hard to pass judgment on this text. Thus, to examine ethics on behalf of Razumov, it is better to observe his choice(s). Razumov, as we know is the illegitimate son of Prince K---. He has no family. He has focused all his efforts to make himself prominent by his academic achievement: namely by taking the silver medal with the essay he is working on when Haldin intrudes into his place confessing he has committed an act of terrorism. This shakes Razumov's peaceful world and all his plans for the future since he knows that the autocratic system will chase the terrorists, and he will be known to be involved in the act. He agrees to arrange for Haldin's departure, but the mission is not successful and he betrays the revolutionary to the authorities.

Most of the western readers have immediately condemned Razumov for his act of betrayal, ignoring the hard time he goes through to do the act. There is a subtle

point here that the critics have not paid enough attention to. Conrad does not approve of Haldin and his young friend's act of terrorism since it solves nothing whereas no critic has found any fault with this act of subversion. If Razumov's act of betrayal is unethical, Haldin's act is no less so since it destroys the life of Razumov who is pushed into doing things that he is never happy with. Furthermore, Razumov pays for his betrayal though it might not be enough while the revolutionaries and Haldin's family never forgive him. They never put themselves in Razumov's place. To put it a different way, let us imagine that Razumov did not betray Haldin and later on the police arrest Razumov for his abetting in the act. Who would have been responsible for the destruction of his life and his future? Western readers have never produced a satisfactory reply to this question since they have never experienced the hardship of living under an autocracy while Conrad was well aware of it. With all these things considered, Conrad leaves the ethical decisions to be made by real readers considering all these things. As Conrad indicated in his letter to Garnett, he adroitly presents all these conflicting ideas without taking side with any of them. Consequently, making decision about whose act is ethical and whose is not involves the ethics of reading for the reader to make his ethical choices.

Notes

[1] . Conrad does not explicitly mention that the trial in the *Patna* section of the novel takes place in Singapore but there are evidences in the text that refer to the port as being Singapore.

[2] . *Conrad, Language, and Narrative,* p. 152.

[3] . Jacques Berthoud, *Joseph Conrad: The Major Phase* (Cambridge: Cambridge University Press, 1978), p. 160.

[4] . As discussed in the previous chapter, several critics believe that there is no central character in *The Secret Agent.* Schwarz and Greaney maintained that the narrator is the protagonist but this is not really convincing as we have an extradiegetic narrator who stands one level upper than the narrative discourse of the novel. Their assumption is perhaps based on the narrator's addressing himself as 'I' in few instances as discussed in previous chapter. He is a disembodied omnipresent voice at most. However, based on my assertion of the presence of Verloc in the inciting action, complication and the climax of the novel, I believe that Verloc is the protagonist of *The Secret Agent*.

[5] . There is even the possibility of considering the old teacher of languages as the protagonist of the novel as he is both a character and the primary narrator of the novel who is always present as a homodiegetic narrator.

[6] . By narcissistic I mean a type of narrative which is self-conscious and comments on itself. See Linda Hutcheon. *Narcissistic Narrative: The Metafictional Paradox* (Waterloo, Ont.: Wilfred Laurier University Press, 1980).

[7] . If we consider the narration of the old professor as the default homodiegetic narration of *Under Western Eyes,* the homodiegetic narration of Razumov in his diary which stands in a lower level becomes hypodiegetic in comparison to that of the professor.

[8] . Keith Carabine, *The Life and Art: A Study of Conrad's "Under Western Eye"s* (Amsterdam: Rodopi, 1996), p. 209.

[9] . Quoted in *Joseph Conrad: The Critical Heritage*, p. 170.

[10] . Ibid., pp. 171-2.

[11] . Ibid., p. 177.

[12] . Ibid., p. 177-8.

[13] . Ibid., p. 176-7. Sherry maintains that this was a "Letter [Conrad sent] to Garnett (LEG, 232–3). Conrad's letter is in reply to one from Garnett which has not survived, but there is clear evidence that Garnett had charged him with putting hatred into *Under Western Eyes*. Garnett was a known sympathizer with Russian revolutionaries and exiles, some of whom, in a disguised form, appear in the novel."

[14] . Joseph Conrad, *Under Western Eyes*. Ed. Jeremy Hawthorn (Oxford: Oxford University Press, 2003), p. 281. From here on references to this edition are shown in the text with *UWE* followed by the page number.

[15] .Gavin Alexander, Ed., *Sidney's "The Defence of Poesy" and Selected Renaissance Literary Criticism* (London: Penguin Books, 2004). Comparing the historian and the poet, Sidney argues that the poet's work is more serious than the historian since the poet affirms nothing.

[16] . *Conrad the Novelist*, p. 231.

[17] . Ibid., p. 221.

[18] . *Conrad the Novelist*, p. 231.

[19] . Ibid., p. 232.

[20] . Frank Kermode*,* "Secrets and Narrative Sequence," *Critical Inquiry,* 7 (Autumn 1980*)*, p. 86.

[21] . Kermode quotes from the following text that he quotes in the beginning of his essay.
Lucinda can't read poetry. She's good,
Sort of, at novels, though. The words, you know,
Don't sort of get in like Lucinda's way.
And then the story, well, you know, about
Real people, fall in love, like that, and all.
Sort of makes you think, Lucinda thinks.

George Khairallah**,** "Our Latest Master of the Arts" From *Academe* (Beirut, 1979).

[22] . "Secrets and Narrative Sequence", p. 85.

[23] . Ibid., pp. 85-6.

[24] . This is a Biblical allusion in which Jesus notes that Satan is a liar. He is a murderer and father of lies. There is no truth in him. Lying is the devil's native tongue. John: 8:44. The parallelism between the old teacher of languages and Satan reveals more of the narrator's character. He is not only a liar but a deceiver.

[25] . Greaney is referring to three brilliant analyses of the novel by: Avrom Fleishman, "Speech and Writing in *Under Western Eyes",* in *Joseph Conrad: A Commemoration* (Papers from the 1974 International Conference on Conrad), Ed. Norman Sherry(London: Macmillan, 1976), pp. 119-28. Frank Kermode, "Secrets and Narrative Sequence" and Penn R. Szittya, "Metafiction: The Double Narration in *Under Western Eyes*, *ELH*, Vol. 48, No. 4 (Winter, 1981), pp. 817-840

[26] . *Conrad, Language and Narrative*, p. 152.

[27] . Jim is not the only enigmatic character in *Lord Jim.* As I have argued in my chapter on *Lord Jim*, Marlow is even more enigmatic. In fact, one can argue against Phelan's view to maintain that Jim is not enigmatic at all as the extradiegetic narrator in the four introductory chapters of the novel

implicity conveys. It is Marlow who make him an enigma by positioning him as the subject matter of the speculation of widely different perspectives.

[28] . One can consider either Razumov or the old teacher of languages as the protagonist or the main (central) character of the novel as there is enough evidence for both of them to occupy this role. However, as Razumov is present and directly involved in the crucial points of the progression of the plot including inciting action, rising action, climax, falling action and resolution, he deserves to occupy the role. Nevertheless, the old teacher of languages is the more stubborn character as he has control over Razumov's narrative and even his characterisation in the novel as he is both the primary narrator and a participant in the action.

[29] . James Phelan, "'I Affirm Nothing.'" *Lord Jim* and the Uses of Textual Recalcitrance: Jim's Character and Experience as an Instance of the Stubborn, in *Joseph Conrad: Voice, Sequence, History, Genre,* Eds. Jakob Lothe, Jeremy Hawthorn, and James Phelan (Columbus: Ohio State University Press, 2008), pp. 41-2.

[30] . Avrom Fleishman. "Speech and Writing in *Under Western Eyes"*, p. 123.

[31] . James Phelan, "Rhetoric/ Ethics" in *The Cambridge Companion to Narrative*. Ed. David Herman (Cambridge: Cambridge University Press, 2007), p. 203.

[32] . Razumov has no prior intention to give his diary to Natalia as he has never seen her before and he does not know her. The primary purpose for writing such a text which nobody is supposed to see is to reassure himself of his sanity as he cannot share these secrets with anybody else.

[33] . Gene M. Moore, "Chronotopes and Voices in *Under Western Eyes," Conradiana* 18:1 (1986), p. 9 .

[34] . Ibid., p. 9.

[35] . Tony Tanner, "Nightmare and Complacency: Razumov and the Western Eye," *Critical Quarterly* 4 (1962), p. 199.

[36] . *Almayer's Folly to Under Western Eyes,* pp. 195-96.

[37] Ibid., p. 110.

[38] . *Joseph Conrad: The Major Phase*, p. 163.

[39] . *Nomadic Voices: Conrad and the Subject of Narrative*, p. 138.

[40] . Yael Levin, *Tracing the Aesthetic Principle in Conrad's Novels* (New York: Palgrave Macmillan, 2008), p. 78.

[41] . This trace of nobility is also referred to by Madam de S---.

[42] . This, however, implies that Razumov's text is a detailed account of his life which has taken many pages to write so that the narrator has to summarise it. Moreover, he is just negating his initial assertion that he would render a faithful translation. Now, he is talking about a précis, and this effort

needs his personal decision about what to include and what to exclude. Hence, he is interpreting the document and his text is a translation which is the outcome of interpretation.

[43] . I am reversing the order of Fleishman's labelling beginning with Razumov's text as the A text, the narrator's as the B text, Conrad's as the C text, and the real reader's as the D text.

[44] . Amar Acheraiou**,** *Joseph Conrad and the Reader: Questioning Modern Theories of Narrative and Readership* (Basingstoke: Palgrave Macmillan, 2009), pp. 168-9.

[45] . For instance, Tony Tanner, Morton D. Zabel and Penn R. Szittya.

[46] . Penn R. Szittya, "Metafiction: The Double Narration in *Under Western Eyes*, *ELH*, Vol. 48, No. 4. (Winter, 1981): 817-840. Szittya, for example, specifies the novel as metafiction: a fictional work which reflects upon its process of construction. This, however, is a distinguishing characteristic of the postmodern novel. Furthermore, when asserting "I am not a young man in a novel," he seems to move out of the text as a real person.

[47] . Vladimir Nabokov, *The Real Life of Sebastian Knight* (London: Penguin, 1995).

[48] . John McCormick, *Catastrophe & Imagination: English & American Writings from 1870 to 1950*. New Ed. (New Brunswick: Transaction Publishers, 1998), p. 83.

[49] . Eloise Knapp Hay, "*Under Western Eyes* and the Missing Center," in David R. Smith, Ed., *Joseph Conrad's Under Western Eyes: Beginnings, Revisions, Final Forms* (Hamden, CT: Archon, 1991), pp. 121-53.

[50] . Lisa Rado, "Walking Through Phantoms: Irony, Skepticism and Razumov's Self-Delusion in *Under Western Eyes*," *Conradiana* 24 (1992): 83-99.

[51] . James Phelan, "Rhetoric/ Ethics", p. 203.

Chapter Six

Narrative and Mind:

The Iceberg Principle in *The Rover*

For Conrad, *The Rover* is a return, a swan song, a valediction. Conrad confirms this when writing to Galsworthy on February 22, 1924: "I have wanted for a long time to do a seaman's 'return' (before my own departure) and this seemed a possible peg to hang it on".[1] Taking this as their start, the supporters of the theory of Conrad's decline mainly relate Conrad's last completed novel to his personal life and claim that Conrad was at his worst when writing this novel since his creative imagination had drained. They assume that the novel was just "a peg" on which the writer hung his farewell without any of the technical innovation and mastery he had previously achieved in works like *The Secret Agent*. After forays into different subjects such as adventure fiction, sea life, political systems and political émigrés, and the deployment of a range of narrative methods including extradiegetic, intradiegetic and framed narratives, Conrad goes back to his earlier interest in the adventure novel and extradiegetic narration. Technically, however, *The Rover* is quite different from *Almayer's Folly*. In *Almayer's Folly* Conrad was more cautious when he was attempting to represent the consciousness of his characters through focalisation and FID; in *The Rover* he has mastered the technique and uses focalisation and FID to depict the mentality of his traumatised characters with his flexible extradiegetic

narration. Moreover, he did not use the excessive adjectival modifiers that he employed in his first novel. In addition, his use of setting, as I will discuss shortly, is more suggestive and in line with enhancing the characterisation of his novel.

However, there are echoes of his previous works present in this novel. Arlette and Catherine, for instance, remind the reader of Nina and Mrs Almayer, Winnie Verloc and her mother and Natalia and her mother though there are also a lot of differences between the pair of women in *The Rover* and those in the previous novels. However, in all of these cases, the older acts as the protector of the younger. *The Rover* is also similar to *Lord Jim* in a reverse manner: in the latter we have a young seaman who is just about to begin his adventures whereas in the former we have an old seaman who has done all Jim wanted to do and is back to his childhood place, in search of a secluded retirement place to spend the rest of his life after years of adventure on the seas.

Furthermore, themes and topics dealt with in previous works are introduced in *The Rover* again though with a different technique that I have called the *iceberg principle.* Instead of using an elaborate narrative technique, using framing and multiple narrators, Conrad employs an apparently simple extradiegetic narrator who presents a straightforward narrative act. This narrative act then offers a chronological presentation of the plot: the novel begins with Peyrol's entrance into Toulon in a morning; he then moves to Escampobar Farm to spend his retirement time with an isolated family; he changes the life of the inhabitants; and the story ends with his

death on board of the tartane in an evening. If we compare *The Rover* with an iceberg, the decline supporters focus only on this small visible portion of it.

However, the flexible narrative method permitted Conrad to say more than the apparently simple narrative could say. The careful treatment of the setting, the selection of the characters and the political and social milieu reconstructed in the background of the apparently straightforward plot of the novel contribute towards the formation of things more than the visible tip of the iceberg. For instance, Conrad's suspicion of revolutions and the cost revolutions impose on society are dealt with in the novel as one of the undercurrent narratives working alongside that of Peyrol and his return back home. The story is temporally framed by the French Revolution, its anarchic aftermath and the accession of another autocrat (Napoleon); though we do not have terrorists, political émigrés and anarchists presented in detail like they were in *The Secret Agent* and *Under Western Eyes*, we have a character like Scevola who acts as a terrorist. In fact, terrorism and destruction which are more talked about in *The Secret Agent* and *Under Western Eyes* become the practical profession of the patriots who ruthlessly kill people as the deserted tartane that Peyrol refurbishes indicates.

I

The apparent simplicity of the narrative act of *The Rover* in which Conrad abandons his narrative framing and goes back to the simple extradiegetic narration of his early novels, which is quite different from the extradiegetic narration of *The Secret Agent*, has made some critics believe that there was a decline in the creative power on Conrad's behalf ending in a simpler narrative method.[2] Commenting on this "schism" among Conrad enthusiasts, Ian Watt maintains that there are two different views of Conrad's achievement in his creative life by his commentators: "those who find two opposed periods in his work, the good early and the bad late, and those who see his work from beginning to end as varying in quality, but as constituting nonetheless a good unified whole".[3]

Thomas Moser was one of the first promulgators of the first thesis. He argues that, after *Under Western Eyes*, Conrad's fiction deteriorates into straightforward melodrama, devoid of the richness and complexity of his preceding fiction. He maintains: "The ineffective, melodramatic conclusions to some of the later novels suggest misunderstanding of material as well as willingness to pander to a popular audience".[4] This is, in fact, a very subjective evaluation of Conrad's method. Moser assumes that Conrad's duty was writing for a few selected readers like himself and is hostile towards a "popular audience". But, as Schwarz notes, Conrad never intended "to write for a coterie".[5] With *The Rover*, Schwarz argues, Conrad was more than ever intending to address his fiction to "the mass of mankind which was literate".[6] Furthermore, Moser makes the claim that Conrad's narrative methods for developing

new themes are inadequate, assuming that the themes were already there waiting for a proper method of expression rather than the more appropriate way of examining the narrative method which is responsible for the production of the intended themes and effects.

Following Moser, Guerard, commenting on *The Rover*, maintains that the novel is "at its best a true adventure story for boys, is at its worst a coarse-grained study of feeble-minded and inarticulate people". He goes on: "The novel has no narrator, and in fact has no narrative method. But the dull consciousness of Peyrol gives most of the pages their tone."[7] Guerard's criticism is even harsher and more absolute than that of Moser. How it is possible to have a novel without a narrator is a simple question that Guerard has no answer for. In *The Rover*, Karl similarly argues:

> We find a curious return to the uncomplicated construction of his earliest work. Except for certain minor shifts, the narrative of *The Rover* is simple and even. Conrad is no longer trying to organize his material technically; he is writing *directly* of what he knows, and the lack of imaginative thrust is evident. The traditional episodic method of storytelling now seems sufficient to him. When Conrad relied too heavily on simple flashbacks, as he did in *The Rover*, his material often is thin, unconvincing, and obvious.[8]

Zdzisław Najder even suggests that this "schism" was part of the contemporary reception: "the reception given *The Rover* was, all in all, the reverse of how Conrad's books had been received twenty-five or even fifteen years earlier: now popular acclaim and sales were high, while the voices of the reviewers were cool and censorious".[9]

These critics consider *The Rover* as an inferior work because they think that it is a straightforward adventure narrative. The achievement-and-decline thesis is still dominant in Conrad studies concerning *The Rover*. Jeremy Hawthorn, for instance, who provides a thorough survey of the use of FID in Conrad's fiction, stops with a cursory look at *Chance* for the application of the technique and then ignores the later novels including *The Rover* in which FID plays a significant role due to its narrative method. Daphna Erdinast-Vulcan also maintains that *The Rover* and the unfinished *Suspense* are the final works of "a bankrupt artist":

> a writer who has lost his faith in the power of the word and become 'the ideal singer of an empty day'. *The Rover* and the unfinished *Suspense* are entirely trivialized and diluted of all traces of the tension which makes the other novels significant in their very failure … I believe that those works, so vastly inferior to Conrad's earlier writings, are not only the products of mental fatigue and old age. They are sad cases of 'literature against itself', of art which has lost its belief in reality and in its own truth-claims.[10]

Likewise, Geoffrey Galt Harpham maintains that "There does seem to be a consensus that *The Nigger of the "Narcissus",* "The Secret Sharer", *Heart of Darkness, Nostromo,* and *Lord Jim* stand on one side of the great divide, and *An* [*sic*] *Arrow of Gold, The Rover* … on the other."[11] Many newer Conrad studies to date ignore *The Rover*. For instance, Con Coroneos in *Space, Conrad, and Modernity* (2002) does not even mention the novel. As I will argue later, spatial presentation has a significant role in the narrative method of *The Rover*. The same happens in Andrew Michael Roberts's *Conrad and Masculinity* (2000), the novel is not even mentioned

once in the study although gender is an issue in the work. Similarly, *Conrad in the Twenty-First Century*: *Contemporary Approaches and Perspectives* (2005), which contains important essays on different aspects of Conrad's work by leading Conrad scholars, only mentions the novel in the list of its abbreviations.

However, dissenting voices, praising the novel as a worthy work of art are also audible. For example, in an unsigned review in *The Times Literary Supplement* on December 6th, 1923, the reviewer acknowledges *The Rover* as a "straightforward Conrad" by which he refers to Conrad's use of an extradiegetic narrator who presents the life of the rover of the seas. He praises the narrative method used: "we are 'inside' Peyrol because the whole manner and physique of him, and the very ground he treads on, are felt with a tangible vividness".[12] This "concrete" effect is produced by the type of narrator Conrad employs, and the way Conrad shifts focalisation either from external (through the narrator or Peyrol when he enters Toulon) or internal when the characters see, feel and think. Furthermore, the shifting between external and internal focalisation is amplified with relaying the speech of the characters through the narrator via FID.

Two of the most important and rather early anti-decline critics are Daniel R. Schwarz and Gary Geddes. In his first attempt at Conrad criticism, Schwarz prepares the ground for his later argument defending the late works by arguing that each work of Conrad is "a unique imagined world with its own aesthetic and moral geography".[13] Schwarz criticises the separation of later works as "symbolic tales and allegories" which the opponents assumed "belonged to a different genre from his

[Conrad's] previous work". He notes that novels such as *The Rover* have been "seen as symptoms of Conrad's inability to deal with love and sexuality on a mature level."[14] Schwarz presents his own counter-reading of the late fiction: "Conrad was interested in dramatizing states of consciousness to the last, and the later Conrad novels, like his prior work, explore how men cope in an amoral cosmos more than how they argue for a system of values".[15] Thus, Schwarz interprets Peyrol's last gesture of bravery in replacing Réal on board of the tartane as a desire "to give his beloved Arlette, his surrogate daughter and his fantasy mistress, the ultimate present: the man whom she loves."[16]

Geddes also defends the late novels by underscoring Conrad's inclusion of the "theme of solidarity or human community" as a unifying feature of these works.[17] Geddes argues that Conrad manages to deal subtly with the romance: he doesn't simply follow the formulaic conventions of "the romance pattern of the rescue of the individual in distress" flatly and sentimentally.[18] He is quite right that Conrad uses the genre but gives it his own twists and dimension. For instance, the theme of rescue is presented in a very complex manner in *The Rover*. Both Scevola and Peyrol are rescuers of Arlette in different stages of the novel, but Scevola is a false rescuer since he saved Arlette for his own purposes not for humanitarian reasons or anything of that sort. That is why, when he realises that Arlette has fallen in love with Réal, he decides to kill the lieutenant. On the contrary, Peyrol sacrifices his own life to rescue the young lovers. The treatment of the genre by Conrad makes the ending of *The Rover* both tragic and happy simultaneously. It is tragic in the sense that the reader

confronts the death of the protagonist whom he has been following from the beginning to the end of the novel. However, it has a happy ending as well since Arlette and Réal are united. Geddes rightly concludes that Conrad's management of the narrative act of the late novels saves them from "the potential for sentimentality" as he creates a kind of "ironic romance".[19] This ironic attitude is created by "a certain patterning of events, a certain texturing of the prose."[20] Geddes finally concludes that in his late novels, Conrad carries on his "interest in fictional experimentation, in extending the possibilities of his craft with each new work."[21]

A more recent and serious reading of the late novels is offered by Robert Hampson. In his monograph, *Joseph Conrad: Betrayal and Identity* (1992), Hampson challenges the decline paradigm by asserting that the achievement-and-decline theory is based on the limitations of the critical assumptions made by the supporters of the paradigm rather than by Conrad's decline. Seen from the lens of cognitive narratology, for instance, it could be argued that the supporters of Conrad's decline in his late novels have formed frames and scripts in their minds based on Conrad's middle writings (*Lord Jim*, *The Secret Agent*, *Under Western Eyes*) which they are not ready to revise to negotiate with Conrad's newer purposes and techniques in his late novels. Commenting on *The Rover*, Hampson begins with the thematics of the novel. He categorises *The Rover* as a "work of initiation" which introduces "Peyrol's initiation into death", and argues that "this interest in initiation is combined with renewed technical inventiveness".[22] Hampson rightly maintains that in the process of developing this theme, "the narrative proceeds through the careful control of point of

view and the skilful shifting from one perspective to another."[23] This means, as already suggested, that Conrad's employment of a special version of the heterodiegetic narrator flexibly relays the voices of the characters (through instances of FID) and lets them focalise while he is narrating. It is through the employment of such a narrator that we are able to have a brief account of Peyrol's life prior to his return to Toulon with the prize ship. It would have been almost impossible to present Peyrol's long stay away by means of an intradiegetic narrator since it would have seemed artificial for anybody else to have this information about Peyrol. Peyrol himself could have acted as a homodiegetic narrator with retrospection to reveal his life at the sea, but then he would not have been able to introduce the significant changes which had taken place in France during his absence. Furthermore, such a narrator would not have been able to introduce the characters whose life and mentality has been shaped by these political changes in the country. In addition, the chosen narrative method is the suitable vehicle for the plot progression and narrative dynamics of the novel. One such device for plot progression, presented in *The Rover*, as Hampson argues, is the introduction of "mysteries" in the development of the plot of the narrative. Hampson notes that the peculiarities of the characters are conveyed through these mysteries:

> The narrative is propelled through the creation of overlapping mysteries, which are resolved as the narrative proceeds … The main characters are, for various reasons, isolated from each other: Arlette and Scevola are, in different ways, deranged; Réal and Peyrol are both the self-contained possessors of secrets. As a result, the potential for mystery and misinterpretation is very great. [24]

Conrad asserted that he was concerned with brevity in this novel. The narrative devices described in this passage contribute to that desired authentic end. I will return to them when I discuss the narrative method of the novel shortly.

In a more recent essay, Hampson revisits the late novels and adds to his previous work. He rightly maintains that the major characters of the novel (Peyrol, Arlette, Réal, Scevola and Catherine) are "traumatised": Peyrol is traumatised as a result of his childhood poverty and the death of his mother which made him leave France and lead the life of an outlaw for about forty years, while Arlette and Réal, both orphaned by the Revolution, are traumatised by the loss of their parents. In fact, all the people involved in the action of the novel, especially the inhabitants of the Escampobar Farm, are shown as suffering from some form of mental damage. Hampson further demonstrates that *The Rover* "also continues Conrad's exploration of the nature of the gaze".[25] This is directly related to the type of narrator employed and the way the narrative act progresses. The flexible extradiegetic narrator offers the major characters the opportunity of being focalisers and this ability ends in the emphasis on "the gaze" which Hampson underscores. In fact, the frequency of the use of the words "gaze" and "glance" (which are repeated 28 and 38 times in the text respectively) shows that it is consciously employed for the desired effects.

II

Early in 1972, when narratology was at the stage of its infancy, Don Wieland Dietiker offered a perceptive account of what Conrad is doing in *The Rover* but he did not have access to the terminology which was later introduced by narratology to say what he clearly meant. He rightly notes that "the narrative method of *The Rover* is similar to a first-person narration with the change of pronoun from 'I' to 'he'".[26] Though he exaggerates the newness of the narrative method of the novel as we have more extreme cases in Conrad's earlier works such as the case discussed in *The Secret Agent* in which the extradiegetic narrator refers to himself as an 'I' rather than a 'he', he is right about Conrad's subtle handling of the narrative method of the novel. Had Dietiker access to the terminology later developed by narratologists such as Genette, Bal and Rimmon-Kenan, he might have said that Conrad employs a heterodiegetic narrator in *The Rover* but that this extradiegetic narrator is heavily dependent on the focalisations of Peyrol, especially in the beginning of the novel. Moreover, Conrad skilfully uses FID to relay the speech of various characters through the voice of his flexible heterodiegetic narrator. In fact, this could well be the main reason for Conrad's employment of such a narrator.

Conrad opens his novel as follows:

> After entering at break of day the inner roadstead of the Port of Toulon, exchanging several loud hails with one of the guardboats of the fleet, which directed him where he was to take up his berth, Master-Gunner Peyrol let go the anchor of the sea-worn and battered ship in his charge, between the Arsenal and the town, in full view of the principal quay. The

> course of his life, which in the opinion of any ordinary person might have been regarded as full of marvellous incidents (only he himself had never marvelled at them), had rendered him undemonstrative to such a degree that he did not even let out a sigh of relief at the rumble of the cable. And yet it ended a most anxious six months of knocking about at sea with valuable merchandise in a damaged hull, most of the time on short rations, always on the lookout for English cruisers, once or twice on the verge of shipwreck and more than once on the verge of capture. But as to that, old Peyrol had made up his mind from the first to blow up his valuable charge − unemotionally, for such was his character, formed under the sun of the Indian Seas in lawless contests with his kind for a little loot that vanished as soon as grasped, but mainly for bare life almost as precarious to hold through its ups and downs, and which now had lasted for fifty-eight years.[27]

Unlike *Almayer's Folly* in which Conrad provides lengthy detailed descriptions of the tropical setting which do not contribute much to the narrative, the details concerning setting in *The Rover*, as in the above extract, are succinct, controlled and multipurpose. Through his extradiegetic narrator, Conrad skilfully introduces his protagonist and the setting (both the time, early morning, and the place, Toulon) in the single introductory clause of the novel. The narrator, with his external focalisation, also presents an economical view of the port and the prize ship that Peyrol has brought to Toulon. The narrator then stops his external focalisation and gradually shifts to internal focalisation. By this means he highlights the point that Peyrol has undergone so many wonderful experiences but he himself is indifferent to them. This also provides the distinguishing characteristic of Peyrol: he has learned to inhibit or at least hide his emotions.

Another characteristic of the setting of the novel that Conrad skilfully establishes in the concluding sentences of the extract is what cognitive narratologists call 'deictic shift'. This shift is constructed through comparison of the mental constructs of the narrator, and in the process of reading, that of the reader. The deictic shift is established by the introduction of Peyrol. The contrast between here (Toulon) with there ('the Indian Seas') further differentiates Peyrol from the rest of the characters.

Along with the deictic shift which compares the absent mental spaces of there and then, of which only Peyrol is aware, with here and now which he is new to, the narrator carefully registers him moving from greater spaces into more limited ones. He comes to Toulon first, but soon leaves there and the narrator follows his movement "from farmer's cart to farmer's cart, getting lifts all along, jogging in a cloud of dust between stone walls and through little villages … in a landscape of stony hills, pale rocks, and dusty green of olive trees" (*Ro* 6). This sort of narration, very much similar to a cinematic narrator, triggers childhood memories as Peyrol gets closer and closer to familiar scenes, the places he had left some forty years ago. Unlike the scenes and people in Toulon, affected by the Revolution, which seem unfamiliar and antagonistic, these are almost like when he left them. "Every feature of the country … appealed to him with a sort of strange familiarity, because they had remained unchanged since the days of his boyhood" (*Ro* 6). This familiarity, directly, connects the setting to the character. The familiar scenes bring Peyrol's mind back to his traumatised childhood: "The notion of a father was absent from his mentality. What he remembered of his parents was a tall, lean, brown woman in rags, who was his

mother" (*Ro* 6-7). Additionally, he remembers how he devised the name Peyrol for himself when he was found hiding on a tartane heading for Marseilles when leaving his native country to become a rover of the seas. The extradiegetic narration technically provides Peyrol's shift of focalisation between his childhood in Southern France and the variable locals and incidents of his sea life:

> There the memories of his native country stopped, overlaid by other memories, with a multitude of impressions of endless oceans, of the Mozambique Channel, of Arabs and negroes, of Madagascar, of the coast of India, of islands and channels and reefs; of fights at sea, rows on shore, desperate slaughter and desperate thirst, of all sorts of ships one after another. (*Ro* 8)

Peyrol's memories of his childhood, triggered by the familiar setting he is passing through on his way towards the Escampobar Farm, gives way to his focalisation of newer memories. He is the only character who sees more than the closed Escampobar setting. Conrad also skilfully sets up the irony by employing an outlaw as the hero of his narrative in a setting which is supposedly running according to the principles of "liberty, equality and fraternity". Peyrol's assertion: "we practiced republican principles long before a republic was thought of; for the Brothers of the Coast were all equal and elected their own chiefs" (*Ro* 5) seems truer in practice when we see him compared with the son of the Revolution (Scevola). There is also the bitter irony that the so-called brotherhood of the Revolution has turned into reckless bloodshed while we observe Peyrol following the principles of brotherhood

of the coast in his attitude towards, Michel, the cripple, and even Symons the Englishman.

Conrad carefully selects the elements of the setting of his novel to depict the mental workings of his characters. This is another feature of his narrative method of *The Rover* which contributes towards the iceberg principle: the suggestive setting works as an element to show the inner workings of the mind of his characters. Conrad's modernism here is more like that of Ernest Hemingway who was one of Conrad's admirers. Rather than pushing further his narrative experimentations in *Lord Jim* and *Under Western Eyes*, Conrad explores, in *The Rover*, the potential of setting to function as more than a mere physical place for the happening of the action. This is initially developed in relation to Peyrol as the narrative moves from the vast unspecified setting of the seas and the remote places of the earth (constructed by Peyrol's mental representations) to the port (Toulon) and further confined to the Giens peninsula and even yet further limited to the last isolated property on the peninsula: the Escampobar Farm. As Buzsa notes, "Etymologically, a peninsula … is almost an island; conceptually, it is a retreat with one link to the mainland, a refuge open to the world through only one narrow ingress".[28] This setting is a symbolic choice both for the inhabitants and Peyrol. The position of the farm, separated from the other houses and situated on the peninsula, reflects the minds and the mentality of its inhabitants. It is the perfect place for Peyrol as it provides him with a connection to the land and the sea simultaneously as we will see when he refurbishes the deserted tartane.

The Farm acquires symbolic overtones as Peyrol approaches it:

> At the corner where the houses ended there stood an old wooden cross stuck into a square block of stone … There were leaning pines on the skyline, and in the pass itself dull silvery green patches of olive orchards below a long yellow wall backed by dark cypresses, and the red roofs of buildings which seemed to belong to a farm. (*Ro* 17)

The elements that the narrator includes in his description are suggestive: in addition to the wooden cross, there are the long lasting green trees (pines and cypresses) suggesting the indifferent nature which continues to carry on its life irrespective of the suffering of the human beings. The farm itself is described as "a tall farmhouse with very few windows, and flanked by walls of stones enclosing not only the yard but apparently a field or two also" (*Ro* 20-21). This, again, emphasises the seclusion of the farm and the lack of communication between its inhabitants and the outside world. However, though Peyrol continues to move into smaller and smaller spaces, his room is different from the general seclusion of the farm. When Scevola guides him to his room, he is delighted with it and immediately compares it to a lighthouse:

> this large attic with its three windows commanded on one side; the view of Hyeres roadstead on the first plan: with further blue undulations of the coast as far as Frejus; and on the other the vast semicircle of barren high hills, broken by the entrance to Toulon harbour guarded by forts and batteries, and ending in Cape Cepet, a squat mountain, with sombre folds and a base of brown rocks, with a white spot gleaming on the very summit of it, a ci-devant shrine dedicated to Our Lady, and a ci-devant place of pilgrimage. The noonday glare seemed absorbed by the gemlike surface of the sea perfectly flawless in the invincible depth of its colour. (*Ro* 30)

Unlike the other inhabitants of the house who have no connection with the outside world, Peyrol wants to keep in touch with the outside world. Peyrol later compares the house with a ship: "I am old Peyrol and this place, as lonely as a ship at sea, is like a ship to me and all in it are like shipmates" (*Ro* 44). Peyrol maintains the professional values of "the Brotherhood of the Sea" and has transferred them to the little community of Escampobar Farm.

The last spatial confinement that Conrad commits Peyrol to is the abandoned tartane. Once he sees the tartane, the desire to have a means by which he can go out to the sea in less than an hour is awakened in him. The final confined space of the tartane is also mobile and, as the narrative shows, has a part to play in the historical conflict between England and France. When negotiating to buy the boat from Scevola, the patriot maintains that the boat is not in suitable condition for sale:

> "I will be frank with you, citoyen. You see, when she lay at the quay in Toulon a lot of fugitive traitors, men and women, and children too, swarmed on board of her, and cut the ropes with a view of escaping, but the avengers were not far behind and made short work of them. When we discovered her behind the Arsenal, I and another man, we had to throw a lot of bodies overboard, out of the hold and the cabin. You will find her very dirty all over. We had no time to clear up." (*Ro* 86)

When he goes on board the tartane, Peyrol is fascinated by "an enormous padlock which secured its sliding door. It was as if there had been secrets or treasures inside −

and yet most probably it was empty" (*Ro* 84). Later Peyrol wrenches off the padlock and reveals the interior:

> the little cabin … did indeed bear the traces of the massacre in the stains of blood on its woodwork, but contained nothing else except a wisp of long hair and a woman's earring, a cheap thing which Peyrol picked up and looked at for a long time. The associations of such finds were not foreign to his past. He could without very strong emotion figure to himself the little place choked with corpses. He sat down and looked about at the stains and splashes which had been untouched by sunlight for years. The cheap little earring lay before him on the rough-hewn table between the lockers, and he shook his head at it weightily. (*Ro* 87)

Hampson notes that "the boat acts as a memory symbol for the determinants of Arlette's mental state, and Peyrol's transformation of the ship parallels the effect he has on Arlette and Réal".[29] Additionally, Allan Simmons notes that "similar examples of symbolism pervade this novel": "the description of the priest's garden as 'choked with weeds'" when Arlette goes there to pray, "extends the use of symbolic landscape in the novel".[30] This extended symbolism makes *The Rover* into something very different from the adventure fiction that it is taken for by the supporters of the theory of Conrad's decline. As Andrzej Busza has written, *The Rover* deals with a lot of things simultaneously:

> *The Rover*, in addition to its attractive mix of adventure yarn, love-story, and nostalgic evocation of the Mediterranean littoral, offers reflections on the effects of political violence and social upheaval on the individual and the community – a topic obviously relevant in the years immediately following the First World War and the Bolshevik Revolution.[31]

Richard Niland, for instance, treats *The Rover* seriously as a historical novel concerned with the Napoleonic period in French history. He notes that Conrad was fascinated by this period of French history and Napoleon's character, and he reads the novel as praise of Napoleon's access to power as the leader of France.[32]

III

Although Conrad's narrative method in *The Rover* seems to be primarily concerned with the adventures of its protagonist, Peyrol, it is also more obliquely concerned with what Hampson calls its "traumatised" characters. Following cognitive narratology, and the work of Alan Palmer in particular, I would call them traumatised fictional minds. Conrad assembles a number of such fictional minds in *The Rover*. As already suggested, Peyrol is traumatised by the poor conditions of his childhood life, and, above all, by the death of his mother; furthermore, Catherine is damaged by the failure of her first love with the priest and then by death of her much loved brother; Réal is also traumatised by the Revolution and the effects it had on his family and his life. However, in this respect, Arlette is the most important fictional mind in the narrative. The other characters have found a sort of outlet to forget the intensity of the trauma: Peyrol and Réal have gone to sea and Catherine has defined her major duty as taking care of Arlette. There is no such remedy for Arlette. This is why she surprises

Peyrol when the two meet for the first time. Arlette's first encounter with Peyrol is queer and unusual. Like many other people he has met since coming back home, Arlette asks him whether he is a patriot. Fed up with being asked the same question time and again, Peyrol simply replies: "I am a Frenchman" (*Ro* 22). He is then addressed with the more shocking question: "Have you ever carried a woman's head on a pike?" (*Ro* 20)

Later on, when Peyrol gets more familiar with Arlette and Réal also comes to the farm, we have a conversation between Peyrol and Arlette. Describing the encounter between Arlette and Peyrol the narrator maintains:

> The clatter of the clogs made her raise her black, clear eyes that had been smitten on the very verge of womanhood by such sights of bloodshed and terror, as to leave in her a fear of looking steadily in any direction for long, lest she should see coming through the empty air some mutilated vision of the dead. Peyrol called it trying not to see something that was not there. (*Ro* 48-9)

This description shows Arlette's obsession with her traumatised past. Afterwards, Arlette's night walks, which are another symptom of the traumatised state, are discussed by Réal and Peyrol. Additionally, the night walking is described by Mr Bolt who has come from the English corvette to contact the royalist owners of the farm that he thinks are still alive and ready to cooperate with the English. Bolt describes the silent passing of "a white vision – a woman": a woman whom anybody would have been excused for taking for a ghost.

Regarding the traumatised fictional minds represented in the novel, Arlette plays the central role. We learn that her parents were savagely killed in front of her eyes when she was a child. More importantly, she was brainwashed to participate in the killings. These have made her a mental captive of past memories walking around the farm at night like a lunatic.

As David Herman argues, "time, space and character" are "key-parameters for narrative world-building": "Through acts of narration, creators of stories produce blueprints for world construction". Furthermore, "these blueprints, the complexity of whose design varies, prompt interpreters to construct worlds marked by a particular spatiotemporal profile, a patterned sequence of situations and events, and an inventory of inhabitants".[33] In *The Rover* then Conrad creates what cognitive narratologists call two storyworlds. The simpler and more tangible (the tip of the iceberg) is the adventure story with Peyrol as its centre. However, if we focus on the fictional minds of the novel, Arlette becomes central, representing the hidden part of the iceberg. These created story worlds, however, as Palmer asserts,[34] show both fictional minds in their isolation (Arlette and Catherine) prior to the entrance of Peyrol, and the way life changes on the farm during Peyrol's presence. Peyrol's presence in Escampobar brings back the flow of life into the farm re-establishing the communication between the isolated fictional minds obsessed with their own personal concerns. However, it is Peyrol's final act of heroism (replacing Réal on his mission to deliver false documents to the English) which most powerfully affects the characters re-established communication with the outside world, and consequently

brings about the integration of the fictional mind and the social mind since Peyrol has given the farm people a new life by removing the blood drinker from their lives. Peyrol's symbolic presence in the storyworld, which began when he entered in the morning with his prize ship in Toulon, ends at the end of the day in the tartane he had cleansed of the signs of massacre and death. The nameless protagonist enters the storyworld, highly affects it, and then vanishes into the sea. But he is time and again remembered by the people he sacrificed himself for: Catherine, Réal and Arlette.

Notes

[1] . G. Jean-Aubry, *Joseph Conrad: Life and Letters*, vol. II, p. 339.

[2] . Though this might be natural and true to some extent as Conrad was dictating this novel to his secretary, one must think of a shift of narrative method rather than an inability to produce complex narratives.

[3] . Ian Watt, *Essays on Conrad* (Cambridge: Cambridge University Press, 2000), p. 170.

[4] . *Joseph Conrad: Achievement and Decline*, p. 111.

[5] . *Rereading Conrad*, p. 176.

[6] . Ibid., p. 176.

[7] . *Conrad the Novelist*, p. 284.

[8] . Fredrick R. Karl, *A Reader's Guide to Joseph Conrad*, Revised Edition (New York: Syracuse University Press, 1997), p. 73.

[9] . Zdzisław Najder, *Joseph Conrad: A Life*, 2nd Ed. (Rochester, New York: Camden House, 2007), p. 566.

[10] . *Joseph Conrad and the Modern Temper*, pp. 155-6.

[11] . Geoffrey Galt Harpham, *One of Us: The Mastery of Joseph Conrad* (Chicago; London: University of Chicago Press, 1996), p. 186.

[12] . Qtd., in *Conrad: The Critical Heritage*, p. 269.

[13] . *Conrad: From "Almayer's Folly" to "Under Western Eyes"*, p. xviii.

[14] . Daniel R. Schwarz*, Rereading Conrad (*Columbia: University of Missouri Press, 2001), p. 166.

[15] . Ibid., p. 166.

[16] .Daniel R. Schwarz, *Conrad: The Later Fiction* (London: Macmillan, 1982), p. 145.

[17] . Gary Geddes, *Conrad's Later Novels* (Montreal: McGill-Queen's University Press, 1980), p. 5.

[18] . Ibid., p. 6.

[19] . Ibid., p. 6.

[20] . Ibid., p. 6.

[21] . Ibid., p 7.

[22] . *Joseph Conrad: Betrayal and Identity*, p. 251.

[23] . Ibid., p. 274.

[24] . Ibid., p. 274.

[25] Robert Hampson, "The Late Novels", in *The Cambridge Companion to Joseph Conrad*, Ed. J. H. Stape (Cambridge: Cambridge University Press, 1996), p. 153.

[26] . Don Wieland Dietiker, *Joseph Conrad: The Novel As Process*, (University of Wisconsin, Madison, 1972), p. 228.

[27] . Joseph Conrad, *The Rover*, Eds. Andrzej Busza and J. H. Stape (Oxford: Oxford University Press, 1992), p. 1. Further references to this edition are indicated by (*Ro*) followed by page numbers after the citations.

[28] . Andrzej Buzsa, "Introduction", in *The Rover*, Eds. Stape and Busza, p. iv.

[29] . *Joseph Conrad: Betrayal and Identity*, p. 276.

[30] Allan Simmons, "The Later Novels", in Leonard Orr and Ted Billy, Eds. *A Joseph Conrad Companion* (Westport, Conn.: Greenwood Press, 1999), pp. 273-74.

[31] . Andrzej Busza, "*The Rover*: Conrad's Nostos." *The Ugo Mursia Memorial Lectures: Second Series*. Ed. Mario Curreli (Pisa: Edizioni ETS, 2005), p. 39.

[32] . Richard Niland, *Conrad and History* (Oxford: Oxford University Press, 2010), p. 178.

[33] . *Narrative Theory: Core Concepts*, p. 17.

[34] . See Chapter One "Cognitive Narratology" where Alan Palmer's fictional and social minds are introduced.

Conclusion

My decision to choose these five novels as my primary texts out of the oeuvre of Conrad and to take advantage of a number of narratological approaches rather than a single one, as suggested in my introduction, is the result of the consideration of a number of factors. This selection is somehow representative of the writer's career from the beginning to the end of his creative life. Furthermore, the selection includes Conrad's experimentations with different methods of presenting the narrative act: extradiegetic, intradiegetic, framing, multiple narrators, etc.

Almayer's Folly is both Conrad's first novel, and also one of the three Malay novels that constitutes the 'Lingard trilogy' of his early Malay fiction. *Lord Jim* is probably the best sample of the four Marlow tales. Its sophisticated narrative method has made it a controversial Conradian achievement since the date of its publication to the present time. My postmodernist narratological reading of the novel shifts the emphasis from earlier arguments about whether the work is an organic whole or not by presenting it as a narrative which subverts itself: through its triple framing Conrad brings in a number of narrators to challenge the narratives of their upper level narrative acts (Marlow's narrative tries to debunk that of the extradiegetic narrator, and the local narratives framed by Marlow's narrative do the same to his narrative). Moreover, Conrad creates the clash of grand and local narratives across the narrative levels. This makes *Lord Jim* a novel which by the standard principles of narratology

never ends, yet it satisfactorily works through juxtaposition to convince the reader when it reaches its open ending.

I have considered two political novels from the most productive period of Conrad's writing life. *The Secret Agent* and *Under Western Eyes*, as already suggested, deal with almost the same subject matter: anarchists, revolutionaries, domestic relations, the police, etc. Nonetheless, Conrad uses quite different narrative methods to make them widely different novels. In the former, the reliable extradiegetic narrator is in full control of the narrative observing the Verloc family, their anarchist friends and the politicians and police officials with his sardonic irony. He further frames the numerous dialogues of the novel as an outsider who is always present on the scene to compare, contrast and comment on the narrative agents with his aloofness and distance from the characters of the novel. However, through his careful management of the interaction of dialogue and diegesis, which leads to the most central incident of the novel (the attempt to blow up the Royal Observatory), the narrator deals with time as both a structuring device and a theme. Time is the strongest secret agent, of the novel: indeed it becomes victorious in the end vanquishing most of the other secret agents who follow their own agendas.

By comparison the different narrative method used in *Under Western Eyes* turns the similar subject matter into a totally different novel. *Under Western Eyes* is technically more like *Lord Jim* since it employs an intradiegetic and homodiegetic narrator who is also one of the major characters of the novel. This makes the single narrator of the novel highly unreliable unlike the reliable narrator of *The Secret*

Agent. This homodiegetic narrator also has a skeleton in his cupboard since he is in unacknowledged competition with the protagonist of the novel to win the favour of Natalia Haldin. Unlike *The Secret Agent* whose narrator pokes fun at almost everyone and everything openly, the narrator of *Under Western Eyes* is a cunning professor of languages who tries to present himself as neutral and objective. The reader may fully doubt him as unreliable only on a second or subsequent reading when he/she knows that the teacher of languages has access to Razumov's diary from the very beginning of the novel and realises that the frequent apologies for objectivity are there to deceive the reader. This narrative complexity, which is the result of the convergence of different texts, raises the issue of the ethics of reading and writing as already discussed.

The last novel that I have selected is Conrad's last completed novel which is among the most neglected of his works. As I have already said, most of the studies of Conrad's fiction do not even mention the novel. Nonetheless, as my cognitive narratological reading of the novel shows, *The Rover* is a very well-written novel in which Conrad orchestrates his mastery of narrative presentation by linking setting, character and narration. It offers a realistic adventure fiction with a retired seaman as its central figure. Most Conrad readers have only observed the novel this way. However, the skilful management of the narrative act of the novel has produced a more important undercurrent narrative which consistently probes the political, biographical, social and mental issues of the characters of the novel. It is with reference to such an achievement that I have compared *The Rover* with an iceberg: a

superficial reading reveals only the visible tip of the iceberg whilst an in-depth reading leads us to explore the hidden parts of the iceberg.

The selection of these novels from different periods of Conrad's writing career, one from his early achievement, three from his most productive middle period, and one from the last phase of his creative life is designed to challenge the still dominant achievement-and-decline thesis which is reviewed in the beginning of my chapter on *The Rover*. My narratological reading of the novels demonstrates that Conrad's creative power does not decline after *Under Western Eyes*. It is true that he abandons his analytical narrative method in the late novels, but this is only a shift of interest in newer subject matters and newer narrative techniques to achieve different effects. In particular, Conrad was thinking more of the common reader along with his elite readers. It is not logical to expect Conrad to repeat the narrative method of the middle novels to the end of his creative career.

Since narratology, especially in its postclassical phase, is rather new, there are not many studies of Conrad and narrative theory, compared with the massive body of work done, and still in progress, on the thematic aspects of his work. There are great potentialities in Conrad's work for further narratological studies. There is particular potential in Conrad's fiction for the political gender-based feminist and postcolonial narratological studies as well as the mind-relevant cognitive narratology along with the study of the role of the reader in Conrad's fiction from a narratological point of view.

Bibliography

Acheraiou, Amar. *Joseph Conrad and the Reader: Questioning Modern Theories of Narrative and Readership*. Basingstoke: Palgrave Macmillan, 2009.

Aczel, Richard. "Hearing Voices in Narrative Texts." *New Literary History* 29.3 (1998): 467-500.

Alber, Jan and Monika Fludernik. Eds. *Postclassical Narratology: Approaches and Analyses*. Columbus: Ohio State University Press, 2010.

Alexander, Gavin. Ed. *Sidney's The Defence of Poesy and Selected Renaissance Literary Criticism*. London: Penguin Books, 2004.

Ambrosini, Richard. *Conrad's Fiction as Critical Discourse*. Cambridge: Cambridge University Press, 1991.

Anderson, Sherwood. *Horses and Men.* New York: B. W. Huebsch, 1923.

Aristotle. *Poetics*. trans. Joe Sachs, Newburyport, MA: Focus Publishing, 2006.

Bakhtin, Mikhail. *Problems of Dostoevsky's Poetics*. trans. Caryl Emerson, Minneapolis: University of Minnesota Press, 1984.

Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. 2nd Ed. Toronto: University of Toronto Press, 1985.

Berthoud, Jacques. *Joseph Conrad: The Major Phase*. Cambridge: Cambridge University Press, 1978.

Booth, Wayne C. *The Company We Keep: An Ethics of Fiction*. Berkeley: University of California Press, 1988.

---. *The Rhetoric of Fiction*. 2nd Ed. Harmondsworth: Penguin, 1987.

Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. Cambridge, Mass.: Harvard University Press, 1992.

Buzsa, Andrzej. "Introduction" in *The Rover*, Eds. Andrzej Busza and J. H. Stape. Oxford: Oxford University Press, 1992.

---. "*The Rover*: Conrad's Nostos." *The Ugo Mursia Memorial Lectures: Second Series*. Ed. Mario Curreli. Pisa: Edizioni ETS, 2005: 31-41.

Carabine, Keith. *The Life and Art: A Study of Conrad's Under Western Eyes*. Amsterdam: Rodopi, 1996.

Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca: Cornell University Press, 1978.

Connor, Steven. *Postmodernist Culture: An Introduction to Theories of the Contemporary*. Cambridge, MA: Basil Blackwell, 1989.

Conrad, Jessie. *Joseph Conrad as I Knew Him*. London: Heinemann, 1926.

Conrad, Joseph. *Almayer's Folly: A Story of an Eastern River*. Eds. Floyd Eugene Eddleman, and David Leon Higdon. Cambridge: Cambridge University Press, 1994.

---. *Lord Jim: A Tale*. Eds. Cedric Watts, and Robert Hampson. Harmondsworth: Penguin Books, 1989.

---. *Lord Jim: A Tale*. Ed., Jacques Berthoud. Oxford: Oxford University Press, 2008.

---. *The Mirror of the Sea / A Personal Record,* Ed. Zdzisław Najder. Oxford: Oxford University Press, 1988.

---. *The Rover*. Eds. Andrzej Busza and J. H. Stape. Oxford: Oxford University Press, 1992.

---. *The Secret Agent*: *A Simple Tale*. Eds. Bruce Harkness and S. W. Reid. Cambridge: Cambridge University Press, 1990.

---. *Under Western Eyes*. Ed. Jeremy Hawthorn. Oxford: Oxford University Press, 2003.

---. *Youth, Heart of Darkness, The End of the Tether*. Ed. Owen Knowles. Cambridge: Cambridge University Press, 2010.

Coroneos, Con. *Space, Conrad, and Modernity*. Oxford: Oxford University Press, 2002.

Crane, R. S. "The Concept of Plot and the Plot of *Tom Jones*." *Critics and Criticism: Ancient and Modern*. Abridged Ed. Chicago: University of Chicago Press, 1957. 62-93.

Culler, Jonathan. "Omniscience." *Narrative* 12.1 (2004): 22-34.

---. *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*. London: Routledge, 2002.

Currie, Mark. *About Time: Narrative, Fiction and the Philosophy of Time*. Edinburgh: Edinburgh University Press, 2007.

---. *Postmodern Narrative Theory*. Basingstoke: Macmillan Press, 1998.

Davis, Laurence, Fredrick R. Karl and Owen Knowles, Eds. *The Collected Letters of Joseph Conrad*, Vol. 6. Cambridge: Cambridge University Press, 2002.

Dietiker, Don Wieland. *Joseph Conrad: The Novel As Process*. University of Wisconsin, Madison, 1972.

Dryden, Linda. *Joseph Conrad and the Imperial Romance*. Basingstoke: Macmillan, 2000.

Erdinast-Vulcan, Daphna. *Joseph Conrad and the Modern Temper*. Oxford: Clarendon, 1991.

Fleishman, Avrom. "Speech and Writing in *Under Western Eyes"*, in *Joseph Conrad: A Commemoration* (Papers from the 1974 International Conference on Conrad), Ed. Norman Sherry, London: Macmillan, 1976. 119-28.

Fludernik, Monika. *An Introduction to Narratology*. London: Routledge, 2009.

Fogel, Aaron. *Coercion to Speak: Conrad's Poetics of Dialogue*. Cambridge, Mass.: Harvard University Press, 1985.

Forster, E. M. *Aspects of the Novel*. Harmondsworth: Penguin, 2000.

Freytag, Gustav. *Technique of the Drama*. trans. Elias J. McEwan, Chicago: Scott, 1908.

Geddes, Gary. *Conrad's Later Novels*. Montreal: McGill-Queen's University Press, 1980.

Genette, Gerard. *Narrative Discourse: An Essay in Method*. trans. Jane E. Lewin. Ithaca: Cornell University Press, 1983.

Gibson, Andrew. *Towards a Postmodern Theory of Narrative*. Edinburgh: Edinburgh University Press, 1996.

Greaney, Michael. *Conrad, Language, and Narrative*. Cambridge: Cambridge University Press, 2002.

Guerard, Albert J. *Conrad the Novelist*. Cambridge, Mass.: Harvard University Press, 1958.

Hagan, John Jr. "The Design of *The Secret Agent*", *ELH*, Vol. 22, No. 2. (Jun., 1955): 148-164.

Halverson, Jeffry R., H. L. Goodall Jr., and Steven R. Corman. *Master Narratives of Islamist Extremism*. New York: Palgrave Macmillan, 2011.

Hampson, Robert. *Conrad's Secrets*. Basingstoke: Palgrave Macmillan, 2012.

---. *Cross-Cultural Encounters in Joseph Conrad's Malay Fiction*. Basingstoke: Palgrave, 2000.

---. 'From Stage to Screen: "The Return,'" *Victory, The Secret Agent* and *Chance*' in *Joseph Conrad and the Performing Arts*, Eds. Katherine Isobel Baxter and Richard J. Hand. Farnham: Ashgate Publishing Limited, 2009. 59-76.

---. *Joseph Conrad: Betrayal and Identity*. Basingstoke: Macmillan, 1992.

---. “The Late Novels” in *The Cambridge Companion to Joseph Conrad*, Ed. J. H. Stape. Cambridge: Cambridge University Press, 1996. 140-59.

Harpham, Geoffrey Galt. *One of Us: The Mastery of Joseph Conrad*. Chicago: University of Chicago Press, 1996.

Hawthorn, Jeremy. *Joseph Conrad: Narrative Technique and Ideological Commitment*. London: Edward Arnold, 1990.

Hay, Eloise Knapp. “*Under Western Eyes* and the Missing Center,” in David R. Smith. Ed. *Joseph Conrad’s Under Western Eyes: Beginnings, Revisions, Final Forms*. Hamden, CT: Archon, 1991. 121-53.

Henricksen, Bruce. *Nomadic Voices: Conrad and the Subject of Narrative*. Urbana: University of Illinois Press, 1992.

Herman, David. “Cognitive Narratology”, Paragraph 2. In: Hühn, Peter et al. Eds.: *The living Handbook of Narratology*. [view date: 3 Sep 2012] URL = hup.sub.uni-hamburg.de/lhn/index.php?title=Event and Eventfulness&oldid=753

Herman, D., Phelan, J., Rabinowitz, P.J., Richardson, B., and Warhol, R. *Narrative Theory*: *Core Concepts and Critical Debates*. Columbus: Ohio State University Press, 2012.

---. *Story Logic*: *Problems and Possibilities of Narrative*. Lincoln: University of Nebraska Press, 2002.

Herman, Luc. *Handbook of Narrative Analysis*. Ed. Bart Vervaeck. Lincoln: University of Nebraska Press, 2005.

Hewitt, Douglas. *Conrad: A Reassessment*. Cambridge: Bowes and Bowes, 1952.

Hutcheon, Linda. *Narcissistic Narrative: The Metafictional Paradox*. Waterloo, Ontario.: Wilfred Laurier University Press, 1980.

---. *The Politics of Postmodernism*. 2nd Ed. London; New York: Routledge, 2002.

Jahn, Manfred. "Cognitive Narratology", in *Routledge Encyclopedia of narrative theor,* Eds. David Herman, Manfred Jahn, and Marie-Laure Ryan. London: Routledge, 2005. 67-71.

Jameson, Fredric. *The Political Unconscious: Narrative as a Socially Symbolic Act*. London: Metheun, 1981.

Jean-Aubry, G. *Joseph Conrad: Life and Letters*, 2 Vols. London: William Heinemann, 1927.

Jones, Susan. *Conrad and Women*. Oxford: Clarendon Press, 1999.

Kant, Immanuel. trans. Werner S. Pluhar. *Critique of Pure Reason*. Indianapolis, Indiana: Hackett Publishing Company, 1996.

Kaplan, Carola M., Peter Mallios, and Andrea White, Eds. *Conrad in the Twenty-First Century: Contemporary Approaches and Perspectives*. New York: Routledge, 2005.

Karl, Frederick Robert. *A Reader's Guide to Joseph Conrad*. New York: Syracuse University Press, 1997.

Karl, Frederick R. and Laurence Davies, Eds. *The Collected Letters of Joseph Conrad*. Vol. 3. Camridge: Cambridge University Press, 1988.

Knight, Diana. "Joseph Conrad, *Heart of Darkness*", in Douglas Tallack, Ed. *Literary Theory at Work: Three Texts*, Totowa, New Jersey: Barnes & Noble, 1987. 9-28.

Kermode, Frank. "Secrets and Narrative Sequence," *Critical Inquiry*, 7 (Autumn 1980): 83-101.

Leavis, F. R. *The Great Tradition: George Eliot, Henry James, Joseph Conrad*. London: Chatto and Windus, 1942.

Levin, Yael. *Tracing the Aesthetic Principle in Conrad's Novels.* New York: Palgrave Macmillan, 2008.

Lothe, Jakob, Jeremy Hawthorn, and James Phelan. Eds. *Joseph Conrad: Voice, Sequence, History, Genre*. Columbus: Ohio State University Press, 2008.

Lothe, Jakob. *Conrad's Narrative Method*. Oxford: Clarendon, 1989.

---. *Narrative in Fiction and Film: An Introduction*. Oxford: Oxford University Press, 2000.

Lubbock, Percy. *The Craft of Fiction*. New York: Charles Scribner's Sons, 1921.

Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*, trans. Geoff Bennington and Brian Massumi. Minneapolis: University of Minnesota Press, 1984.

Magee, Glenn Alexander. *The Hegel Dictionary* (London: Continuum International Publishing Group, 2010.

Mann, Thomas. *The Magic Mountain*. trans. H. T. Lowe-Porter, Vintage Books: London, 1999.

McCormick, John. *Catastrophe & Imagination: English & American Writings from 1870 to 1950.* New Ed. New Brunswick: Transaction Publishers, 1998.

Mendilow, Adam A. *Time and the Novel*. New York: Humanities Press, 1972.

Middleton, Tim. *Joseph Conrad*. London: Routledge, 2006.

Miller, J. Hillis. *Fiction and Repetition: Seven English Novels*. Cambridge: Harvard University Press, 1982.

---. *Poets of Reality: Six Twentieth-Century Writers*. London: Oxford University Press, 1965.

Minsky, Marvin. "A Framework for Representing Knowledge," in *The Psychology of Computer Vision*, Ed., P. H. Winston. New York: McGraw-Hill, 1975. 211-277.

Moore, Gene M. "Chronotopes and Voices in *Under Western Eyes," Conradiana* 18:1 (1986): 9-25.

---. "The Missing Crew of the *Patna*," in *Lord Jim: Centennial Essays*, Eds. Allan Simmons and J. H. Stape. Amsterdam: Rodopi, 2003. 83-97.

Moser, Thomas. *Joseph Conrad: Achievement and Decline*. Cambridge, Mass.: Harvard University Press, 1957.

Mudrick, Marvin. "Introduction" in *Conrad: A Collection of Critical Essays*, Ed. Marvin Mudrick, Englewood Cliffs, N.J.: Prentice-Hall, 1966.

Nabokov, Vladimir. *The Real Life of Sebastian Knight*. London: Penguin, 1995.

Najder, Zdzisław. *Conrad in Perspective: Essays on Art and Fidelity*. Cambridge: Cambridge University Press, 2005.

---. *Joseph Conrad: A Life*. 2nd Ed. Rochester, New York: Camden House, 2007.

Newton, Adam Zachary. *Narrative Ethics*. Cambridge, Mass.: Harvard University Press, 1995.

Nietzsche, Friedrich. *On the Advantage and Disadvantage of History for Life*, trans. Peter Preuss, Indianapolis, Ind.: Hackett, 1980.

Nilland, Richard. *Conrad and History*. Oxford: Oxford University Press, 2010.

Nussbaum, Martha Craven. *Poetic Justice: The Literary Imagination and Public Life*. Boston, Mass.: Beacon Press, 1995.

O'Neill, Patrick. *Fictions of Discourse: Reading Narrative Theory*. University of Toronto Press, 1994.

Palmer, Alan. *Fictional Minds*. Lincoln: University of Nebraska Press, 2004.

---. "Social Minds in Fiction and Criticism". *Style* 45/2 (2011): 196-240.

--- *Social Minds in the Novel*. Columbus: Ohio State University Press, 2010.

Palmer, Joy, David E. Cooper, and Liora Bresler. *Fifty Modern Thinkers on Education: From Piaget to the Present Day*. London: Routledge, 2001.

Peters, John G. *Conrad and Impressionism*. Cambridge: Cambridge University Press, 2001.

Phelan, James. "Distance" in *Routledge Encyclopedia of Narrative Theory*, Eds. David Herman, Manfred Jahn, and Marie-Laure Ryan. London: Routledge, 2005. 119.

---. *Experiencing Fiction: Judgments, Progressions, and the Rhetorical Theory of Narrative*. Columbus: Ohio State University Press, 2007.

---. "'I Affirm Nothing.'*Lord Jim* and the Uses of Textual Recalcitrance: Jim's Character and Experience as an Instance of the Stubborn", in *Joseph Conrad: Voice, Sequence, History, Genre,* Eds. Jakob Lothe, Jeremy Hawthorn, and James Phelan. Columbus: Ohio State University Press, 2008.

---. *Living to Tell about It: A Rhetoric and Ethics of Character Narration*. Ithaca: Cornell University Press, 2004.

---. *Narrative as Rhetoric: Technique, Audiences, Ethics, Ideology*. Columbus: Ohio State University, 1996.

---. *Reading Narrative: Form, Ethics, Ideology*. Columbus: Ohio State University Press, 1989.

---. "Rhetoric/ Ethics" in *The Cambridge Companion to Narrative*. Ed. David Herman. Cambridge: Cambridge University Press, 2007: 203-216.

---. *Reading People, Reading Plots: Character, Progression, and the Interpretation of Narrative*. Chicago: University of Chicago Press, 1989.

---. "Sethe's Choice: *Beloved* and the Ethics of Reading". in *Mapping the Ethical Turn: A Reader in Ethics, Culture, and Literary Theory*. Eds. Todd F. Davis and Kenneth Womack Charlottesville: University of Virginia Press, 2001. 93-109.

Porter, Roy. *London: A Social History*. Cambridge, Mass: Harvard University Press, 1995.

Prince, Gerald. *A Dictionary of Narratology*. Lincoln: University of Nebraska Press, 1987.

Propp, Vladimir. *Morphology of the Folk-Tale*. trans. Laurence Scott. Austin: Texas University Press, 1968.

Punday, Daniel. *Narrative After Deconstruction*. Albany: State University of New York Press, 2003.

Rabinowitz, Peter J. *Before Reading: Narrative Conventions and the Politics of Interpretation*. Columbus: Ohio State University Press, 1997.

Rader, Ralph W. "*Lord Jim* and the Formal Development of the English Novel." in *Reading Narrative: Form, Ethics, Ideology*. Ed. James Phelan. Columbus: Ohio State University Press, 1989. 220-236.

Rado, Lisa. "Walking Through Phantoms: Irony, Skepticism and Razumov's Self-Delusion in *Under Western Eyes*," *Conradiana* 24 (1992): 83-99.

Richardson, Brian. "Narrative Dynamics" in *Routledge Encyclopedia of Narrative Theory*. Eds. David Herman, Manfred Jahn, and Marie-Laure Ryan. London: Routledge, 2005.

Ricoeur, Paul. *Time and Narrative*, Vol 2. trans. K. McLaughlin and D. Pellauer. Chicago: University of Chicago Press, 1985.

Rimmon-Kenan, Shlomith. *Narrative Fiction: Contemporary Poetics*. London: Methuen, 1983.

Roberts, Andrew Michael. *Conrad and Masculinity*. Basingstoke: Macmillan, 2000.

Ryan, Marie-Laure. "Cyberage Narratology: Computers, Metaphor, and Narrative" in David Herman, Ed. *Narratologies*: *New Perspectives on Narrative Analysis*. Columbus: Ohio State University Press, 1999. 113-41.

---. "The Narratorial Functions: Breaking Down a Theoretical Primitive", *Narrative*. Vol. 9, No.2 (May 2001): 146-152.

Said, Edward W. *Culture and Imperialism*. London: Vintage, 1994.

---. *The World, the Text, and the Critic*. Cambridge: Harvard University Press, 1983.

Schwarz, Daniel R. *Conrad: "Almayer's Folly" to "Under Western Eyes"*. London: Macmillan, 1980.

---. *Conrad: The Later Fiction*. London: Macmillan, 1982.

---. *Rereading Conrad*. Columbia: University of Missouri Press, 2001.

Sherry, Norman. Ed. *Conrad: The Critical Heritage*. London: Routledge and Kegan Paul, 1973.

Shires, Linda M. “The ‘Privileged’ Reader and Narrative Methodology in *Lord Jim*.” *Conradiana* 17.1, 1985: 19-30.

Simmons, Allan H. “Ambiguity as Meaning: The Subversion of Suspense in *Almayer’s Folly*”, *The Conradian*, Vol. 14, No. 1/2 (December 1989), 1-18.

---. ‘“Conflicting Impulses’: Focalization and the Presentation of Culture in *Almayer’s Folly”*, *Conradiana* 29 (3): 163-172.

--- ‘“He Was Misleading’: Frustrated Gestures in *Lord Jim*.” *The Conradian, Lord Jim: Centennial Essays*, Amsterdam, New York: Rodopi, 2003. 3: 1-47.

--- “The Later Novels”: *Chance* (1913), *The Arrow of Gold* (1919), *The Rescue* (1920), *The Rover* (1923), and *Suspense* (1925)” in *A Joseph Conrad Companion*. Eds. Leonard Orr and Ted Billy. Westport, Connecticut and London: Greenwood Press, 1999.

Stanzel, Franz. “A Low-Structuralist at Bay? Further Thoughts on a Theory of Narrative,” *Poetics Today* 11.4 (1990): 805–16.

--- *A Theory of Narrative*. trans. Charlotte Goedsche. Cambridge: Cambridge University Press, 1984.

Straus, Nina Pelikan. “The Exclusion of the Intended from Secret Sharing” in *Joseph Conrad*. Ed. Elaine Jordan. London: Macmillan, 1996. 48-66.

Szittya, Penn R. "Metafiction: The Double Narration in *Under Western Eyes*, *ELH*, Vol. 48, No. 4. (Winter, 1981): 817-840.

Tanner, Tony. "Nightmare and Complacency: Razumov and the Western Eye," Critical Quarterly 4 (1962): 197-214.

Van Ghent, Dorothy Bendon. *The English Novel: Form and Function*. New York: Rinehart, 1953.

Voitkoska, Ludmilla. "A View from the East: The Russian Reception of *Under Western Eyes*". In *Under Western Eyes: Centennial Essays.* Eds. Allan H. Simmons, J. H. Stape and Jeremy Hawthorn, Amsterdam: Rodopi, 2011.

Watt, Ian. *Essays on Conrad*. Cambridge: Cambridge University Press, 2000.

---. *Conrad in the Nineteenth Century*. London: Chatto and Windus, 1980.

Watts, Cedric Thomas. *The Deceptive Text: An Introduction to Covert Plots*. Brighton: Harvester, 1984.

---. Ed. *Joseph Conrad's Letters to R. B. Cunninghame Graham*. Cambridge: Cambridge University press, 1969.

---. *Joseph Conrad: The Secret Agent*, Humanities Insight: E-book, 2008.

White, Andrea. *Joseph Conrad and the Adventure Tradition: Constructing and Deconstructing the Imperial Subject*. Cambridge: Cambridge University Press, 1993.

Williams, Jeffery J. *Theory and the Novel: Narrative Reflexivity in the British Tradition*. Cambridge: Cambridge University Press, 1998.

Woolf, Virginia. *Mrs Dalloway*. Oxford: Oxford University Press, 1992.

Zunshine, Lisa. *Why we Read Fiction: Theory of Mind and the Novel*. Columbus: Ohio State University Press, 2006.